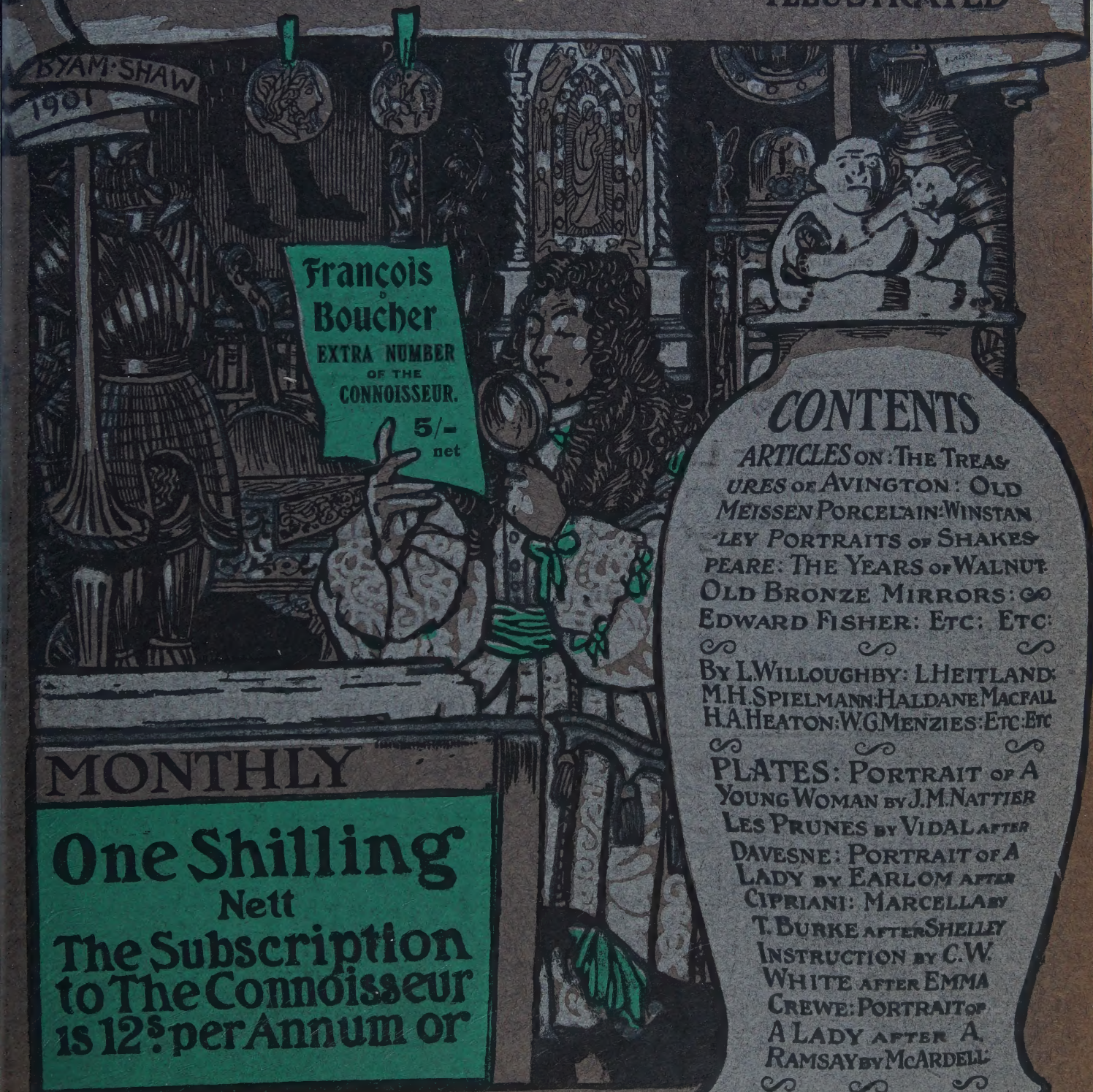


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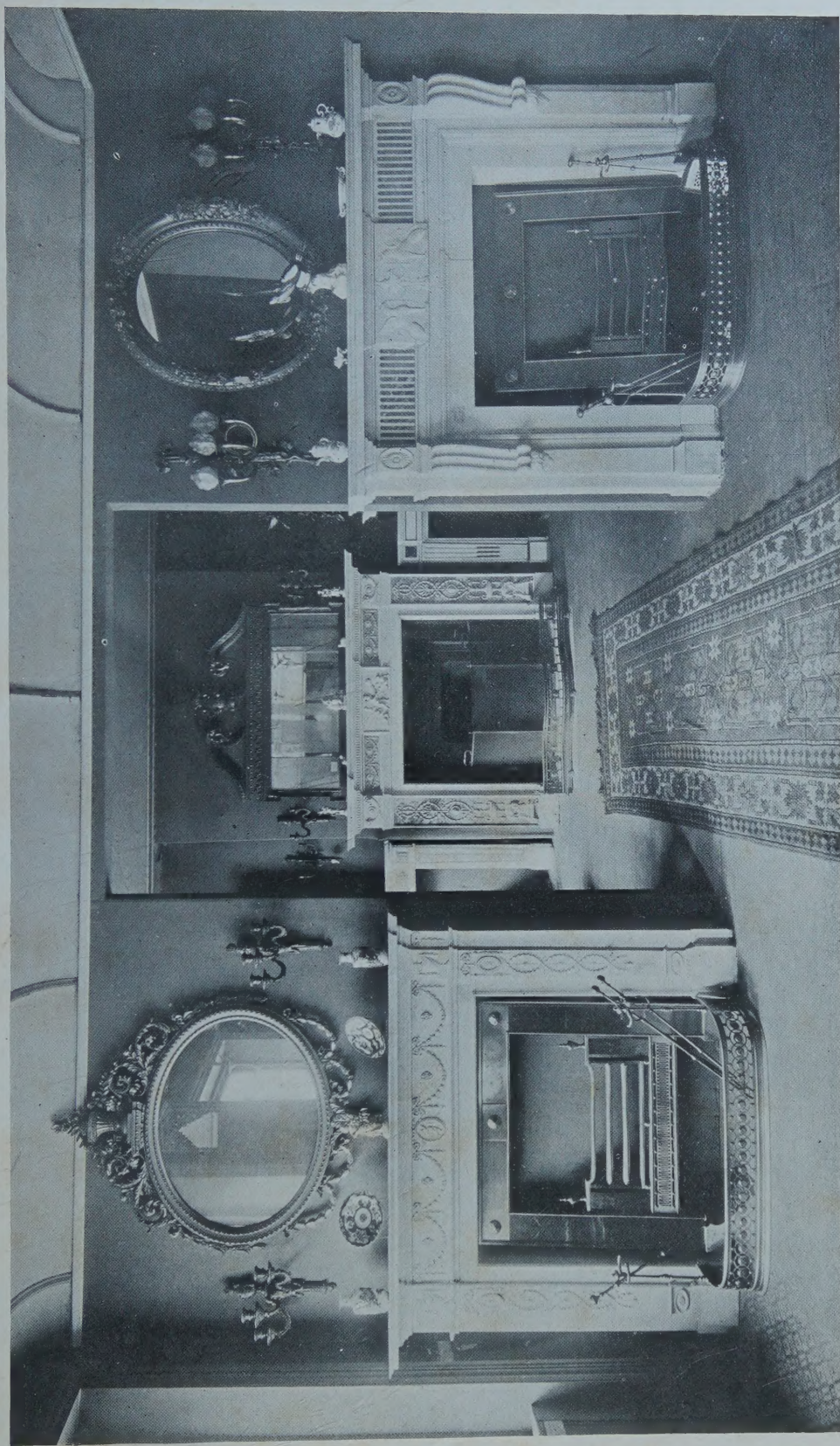
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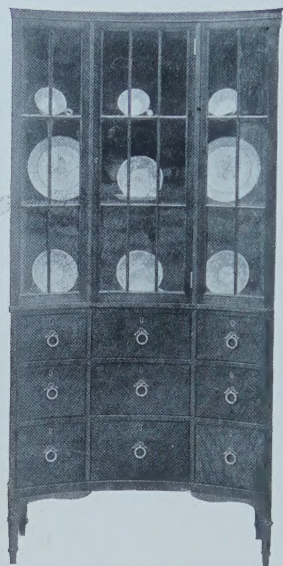


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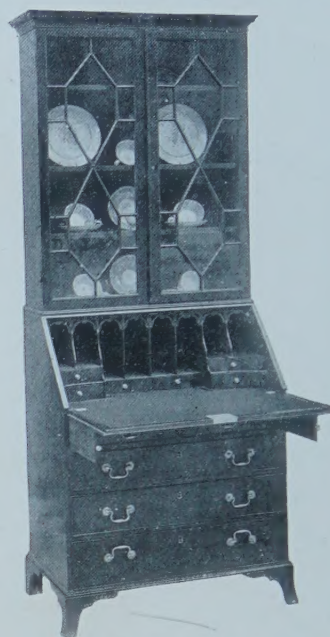
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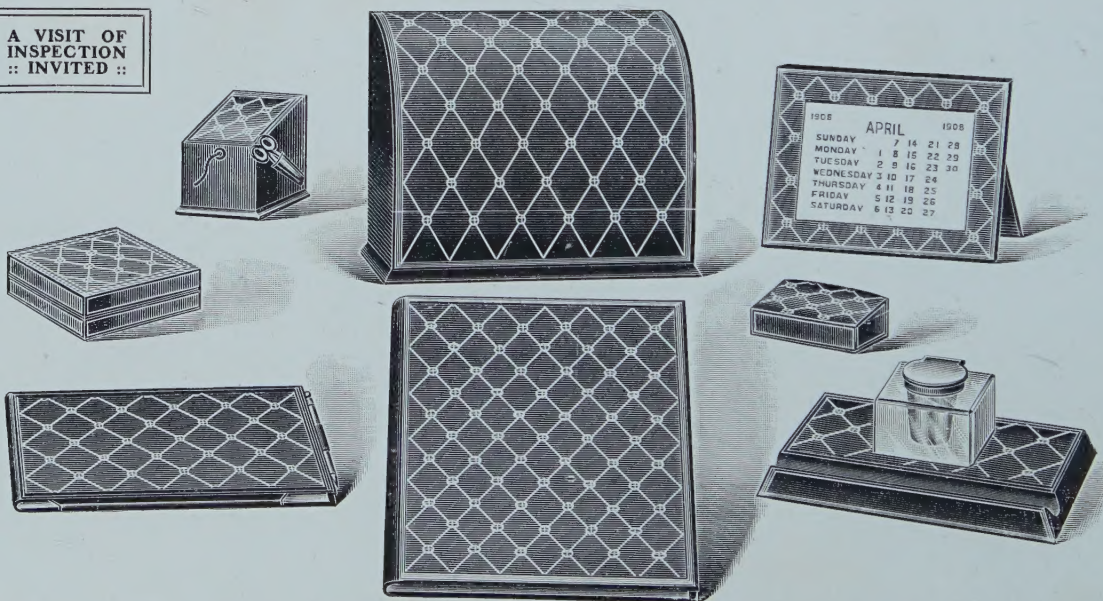
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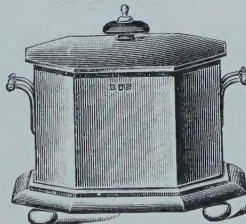
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III.



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of Works of Art and Curios of every kind, now for sale or wanted.

The Register Columns will be found of great assistance in bringing **Readers** of "The Connoisseur" into direct communication with **private individuals** desirous of **buying** or **selling** works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of **these columns** will amply repay the trouble expended.

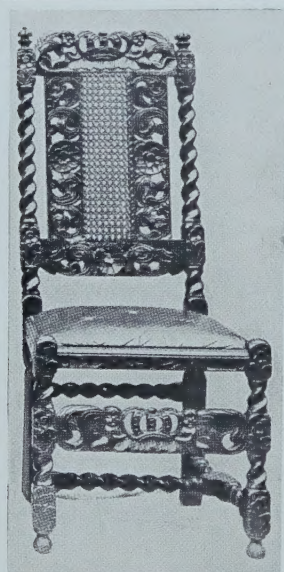
The charge is **2d. per word**, which must be prepaid and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager**, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the **right hand top corner**, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to the **Connoisseur Register**, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

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*Continued on Page XXXVI.*



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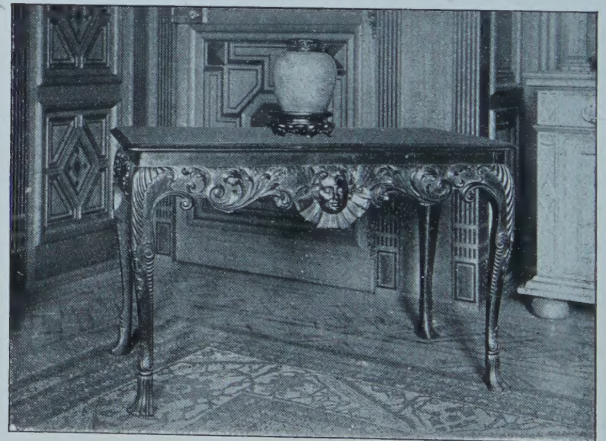
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“Daily  Mail”

## Ideal Home Exhibition

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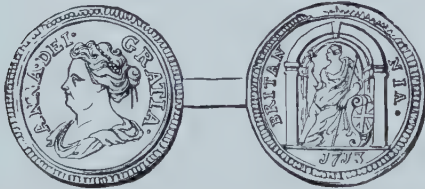
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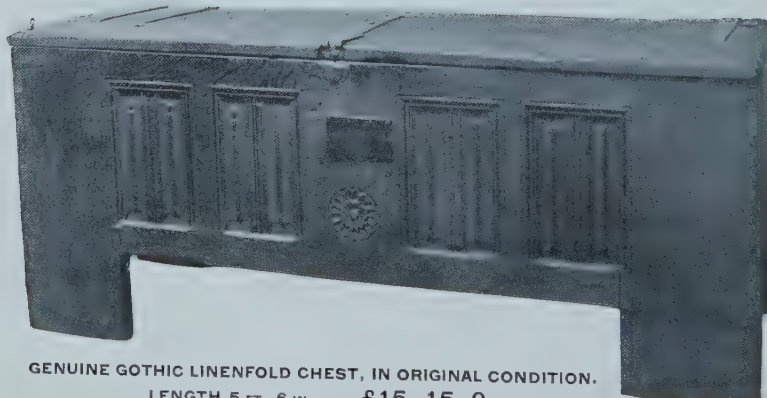
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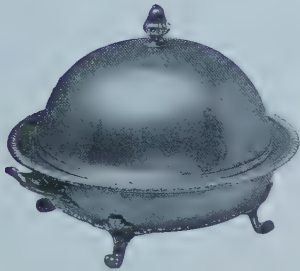
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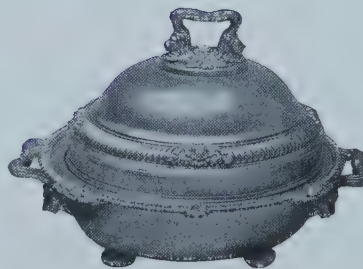
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Clients should take an early opportunity of calling to view these new premises.

Restorations.

Interior Decorations.

**BENJAMIN'S Galleries, 60, Conduit St., London, W. (late of Old St. George's Hall)**

October, 1908.--No. lxxxvi.

XVI.



# DUVEEN

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MANY readers of *THE CONNOISSEUR* will doubtless have already made acquaintance with the work of **Monsieur L. Chauvet**, exhibited in the **French Section** of the **Decorative Art Building** at Shepherd's Bush. When examining the work one feels instinctively that it is by the hand of a great master in the **art of reproduction**, being absolutely true in every detail and masterly in finish. Any work, such as reproducing panels for the suitable decoration of various periods, is carried out correctly in every detail, and, except to the expert, could not be distinguished from genuine antique decoration. The panels illustrated are on exhibition among other works executed by him in 1907, after Berain and Huet, two of the great decorators of the 17th and 18th centuries. The size of the illustrations naturally gives one very little idea of the wealth of colour and detail of the originals, which should be viewed to be appreciated. **Monsieur Chauvet** has also studied

the art of restoring paintings and engravings which is so necessary in those cases where pictures have been partly destroyed by neglect and age.

**Monsieur Chauvet** has received so many requests to take up restoration and reproduction work in Great Britain, where he is already well known in the artistic world, that he has decided to be represented in this country, and show-rooms, therefore, will be taken in the West End at the close of the Exhibition. **Monsieur Chauvet** has already carried out some important schemes of decoration in this country, including, among others, at Mrs. Hope's, Deepdeen, Surrey, and a ceiling for Mr. Singer, Paignton, being an exact reproduction of the ceiling

of the Glass Gallery at the Palace of Versailles. During the month of October, however, he will be glad of a visit of inspection to view the examples of his work that he is showing in the Art Building, where every attention will be given to visitors.



AFTER J. B. HUET, 1745-1811



AFTER J. BERAINE, 1639-1711



AFTER J. BERAINE, 1639-1711

**Decorative Art, Class 66, Building 21, Franco-British Exhibition.**

**Paris Address:—5, Rue Baillou, Paris.**

October, 1908.—No. lxxxvi.

**W. Th. BORG, London Manager.**





MONSIEUR LOUIS BIGAUX, Decorator and Architect, President of the Decorative Art Section, No. 66, and President of the French and English Jurors of the same, is to be congratulated upon the most interesting and artistic room here illustrated, and decorated in Louis XV. style. With the assistance of Monsieur Georges Vinant, who took the position of Secretary, he obtained the support of the following firms, most of whom are well known to London Houses, to take part in what is a most representative and artistic display.

The furniture, consisting of arm chairs and settee, is upholstered in Aubusson tapestry by T. H. Bouix, after Boucher and Aubry, the frames, by Lebrun, being exquisitely carved and in the richest gilt. The decoration of the walls and ceiling, which includes three painted panels by L. Chauvet, being exact replicas of the antique, are most artistically and finely executed by Larue and Boussard, and the parquetry flooring, extremely rich in colour of the well-known marquetry, is by Lecœur and Moriguand. One of the principal pieces is a console of most artistic iron-work, designed and worked by Georges Vinant, and is a beautiful example of artistic wrought iron, in which profession

Frenchmen are so renowned, and of which Monsieur Vinant is, without doubt, one of the present-day experts. The mantelpiece, over which there is a perfect mirror, the frame being by Guenne, is of beautiful flower peach marble, Louis XV. style, by Huvé, and is not done justice to in the photograph. The decoration is completed with bronzes, door fittings, electric lamp and wall fittings, which have been executed by Bagues Fontaine & Vaillant and Lelievre, and are in keeping with the pleasing effect of the whole exhibit, which, having been arranged by such an artist as Monsieur Bigaux, is naturally correct in every detail.

Needless to say that Monsieur Bigaux, having obtained the assistance of these gentlemen, leaders of their various professions, required to complete this exhibit, has had such a success that he has decided to take show-rooms in the West End of London, and will there on the closing of the Exhibition show the various artistic productions which are now represented in this collective exhibit. It is to be hoped that readers of *THE CONNOISSEUR* will visit the section, and they can rely upon receiving every attention from the London Manager, Monsieur Borg.

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**Louis Bigaux, 1, Boulevard Henri IV., Paris.**

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Oak Corner Cupboard, with shelves ..	3	0	0	Chippendale Bedstead, spring mattress	7	15	0
Sheraton 6 ft. 6 in. inlaid Sideboard ..	15	0	0	Pair of Chippendale Chairs ..	3	12	6
Inlaid Mahogany Dining Table ..	7	10	0	4 ft. 6 in. carved 4-post Bedstead ..	8	0	0
Set of six Chippendale Chairs ..	15	0	0	Wing Armchair, on cabriole legs ..	5	10	0
6 ft. inlaid Sheraton Side Table ..	6	0	0	Grandfather Chair, upholstered in velvet	5	5	0
Gilt convex Mirror, with carved Eagle	4	10	0	6 ft. Settee, in old silk ..	8	10	0
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Bureau Bookcase, with glazed doors ..	10	10	0	Single Chippendale Chairs, each ..	1	7	6
Chippendale Elbow Chair, carved legs	4	0	0	Chippendale Card Table, reeded legs	2	5	0
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3 ft. 6 in. Chippendale Bookcase ..	18	0	0	Brass 4 ft. 6 in. Fender ..	1	12	6
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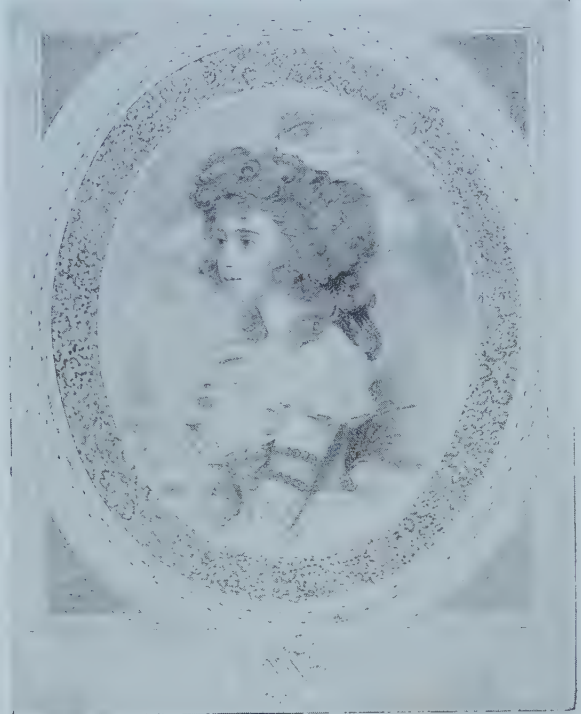
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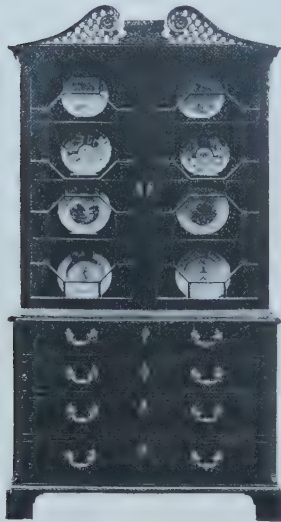
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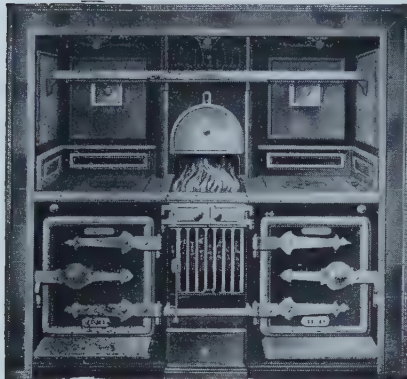
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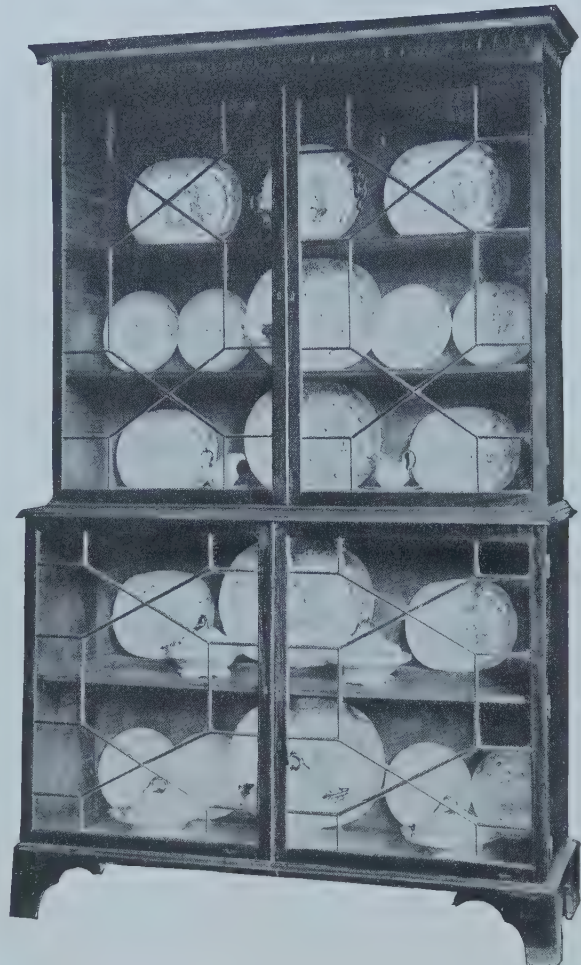


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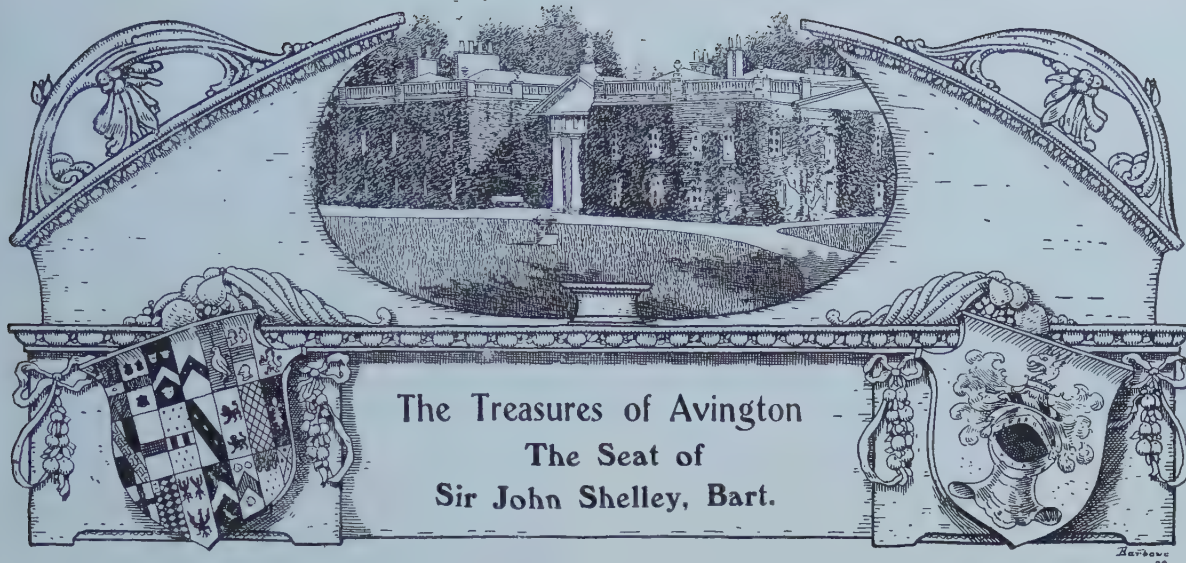
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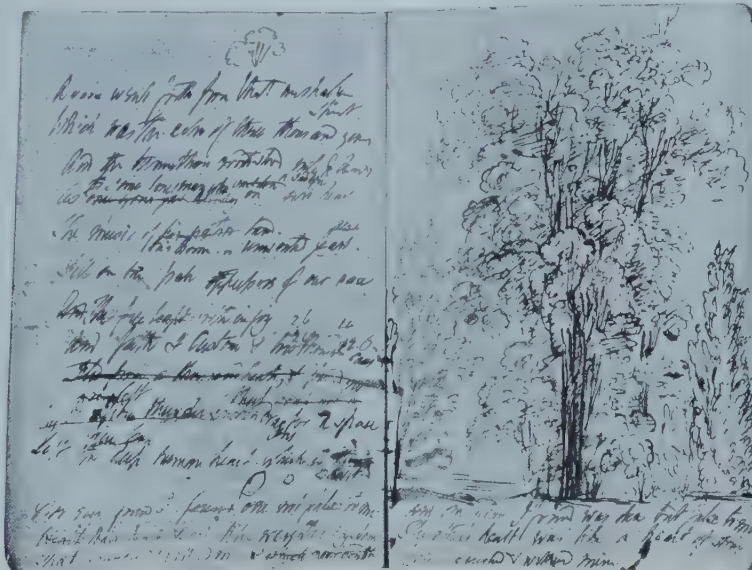
## Part I. Written and Illustrated by Leonard Willoughby

WHEN King James I., for certain good purposes of his own, created the hereditary order of baronets, he selected at first only the *chief estated* gentlemen of the kingdom for the dignity. The first batch of baronets, created May 22nd, 1611, included some of the principal landed proprietors among the *best descended* gentlemen of the kingdom. The list was headed by a name—Bacon—illustrious more than any other for the intellectual pre-eminence with which it is associated. To-day the holder of that title is the premier baronet of the United Kingdom. Amongst the other distinguished men of descent and estate upon whom the honour was conferred on the same day (May 22nd, 1611) were Sir Richard Hoghton, Kt., John Shelley, Esquire, Sir Thomas Gerard, Kt., Sir Richard Molyneux, Kt., Thomas Pelham, and several others.

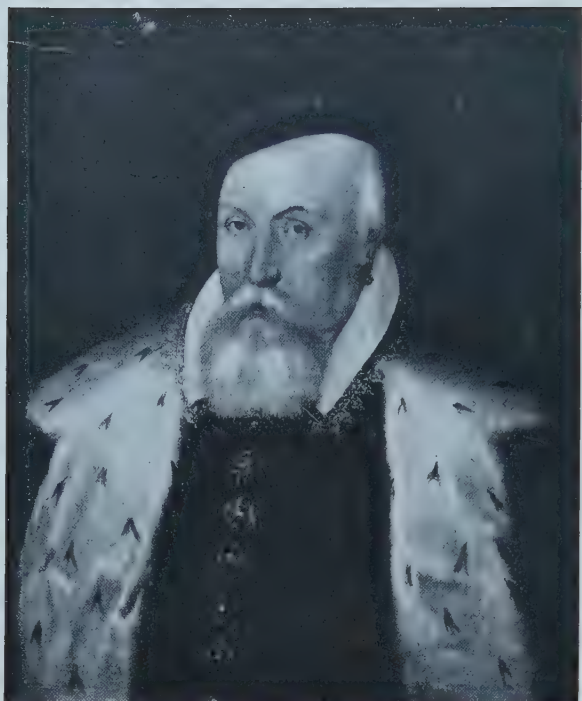
All were representatives of territorial families which had their rise, most of them, at the Conquest, and one or two even in Saxon times. For some time after this the possession of territorial influence was the main qualification for the rank of baronet.

In alluding to the first batch of baronets created in 1611, I mentioned the name of John Shelley. This gentleman was the ancestor of Sir John Shelley, 6th baronet, the present owner of Avington, of which place I am now about to give a description. The family of Shelley is of great antiquity, and derives

its name from Shelley, of which Manor, with that of Scholtis in Nockholt, and other lands in Kent, Thomas Shelle was lord, *temp.* Edward I. He also possessed other estates in this county, which at his death he divided between his sons. In 1417 John Shelley was M.P. for Rye, and afterwards



AUTOGRAPH POEM AND SKETCH BY SHELLEY  
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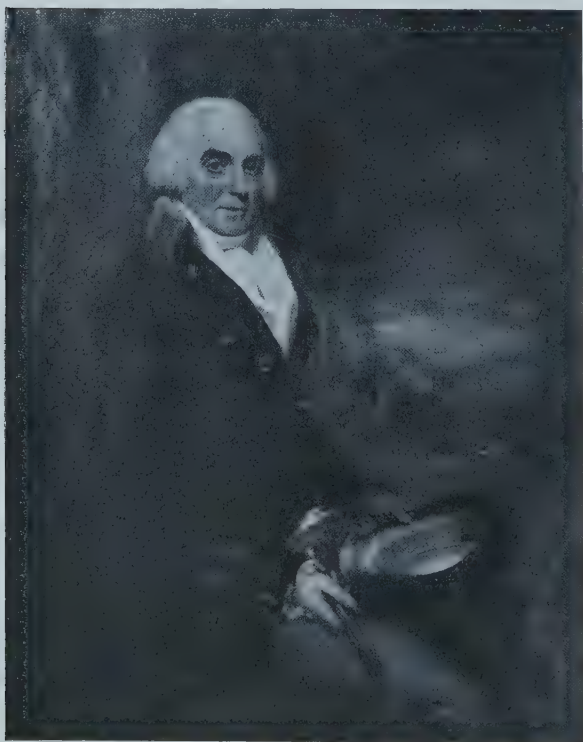
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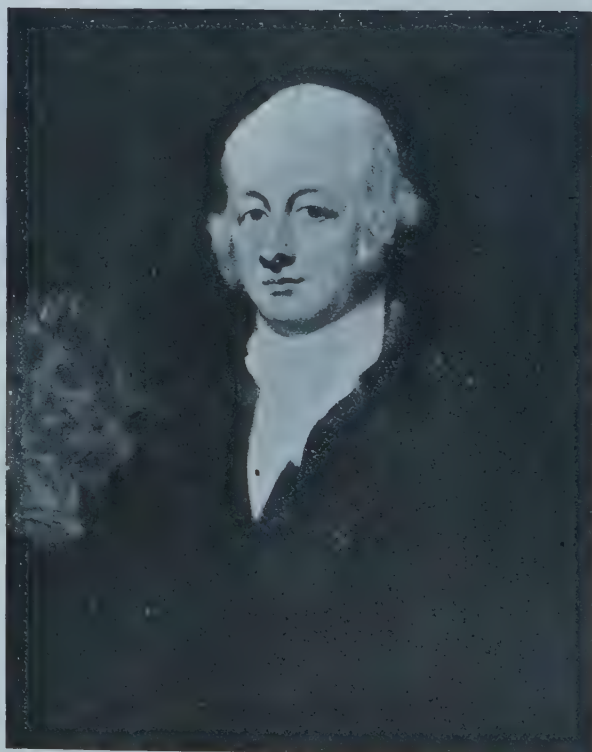
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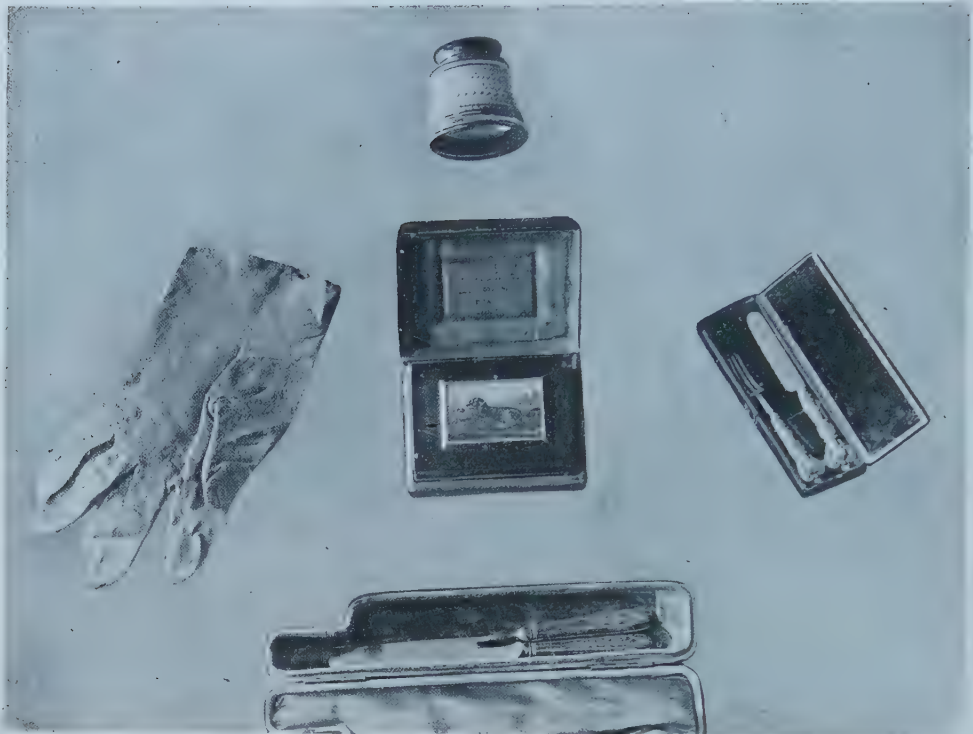
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LADY SHELLEY, MOTHER OF THE POET

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SHELLEY RELICS: GLOVE PICKED UP WITH BODY AFTER HE WAS DROWNED, TELESCOPE, ETC.

for Sandwich. His son, John, married Elizabeth, daughter and heir of John Michelgrove in Sussex, and by her had four sons, viz., William (through whom the senior branch of the Shelley family has descended); Edward, of Worminghurst Park (ancestor of the Shelleys of Castle Goring, of which I write, and of the Lords de l'Isle and Dudley); Richard, of Patcham (ancestor of that branch of the family, as well as the Shelleys of Lewes); and Sir John Shelley, killed at the taking of Rhodes.

As to the branch who are descendants of the eldest

son, Sir William Shelley, Kt., one of the justices of the Court of Common Pleas, who obtained large estates with his wife (the daughter of Sir Hamon Belknap), and who entertained Henry VIII. at his seat, Michelgrove, in Warwickshire, I am not here concerned. This line of the Shelleys—the present senior line—are settled in Devonshire, whereas the next branch, of which I here touch, are descended from the second son, Edward, of Worminghurst. Curiously enough the present representatives of the two branches have the same name, both being Sir



OLD SILVER TEA CADDIES AND SUGAR BASIN, 1752



## *The Treasures of Avington*

"John" Shelley, both baronets, and of course are kinsmen, having had a common ancestor in John Shelley, of Michelgrove, in the fifteenth century.

Edward Shelley, of Worminghurst, was succeeded by his son Henry, who married Anne, daughter and heiress of Richard Sackville, great-uncle of the 1st Earl of Dorset. Son succeeded son, and one of these, John Shelley, of Feñ Place (in right of his wife Helen, younger daughter and co-heir of Roger Bysshe), was succeeded by his son Timothy,

three eldest—Philip, John, and Jocelyn—becoming respectively 5th, 6th, and 7th (and last) Earls of Leicester. Thomas, the youngest, dying before his brothers, and they leaving no issue, the estate of Penshurst fell to Thomas's daughter Elizabeth, who, as I stated, married William Perry, of Turvill Park, Bucks. Sir Bysshe Shelley's second son (by his second and fortuitous marriage), born 1771, married Henrietta, daughter of Sir Henry Hunloke, and on succeeding to the Penshurst estates adopted the



LEAD FIGURES ON FRONT OF HOUSE

born in 1700; he married Mrs. Johanna Plum, a widow, of New York. Their son, Bysshe Shelley, of Castle Goring, in Sussex, born 1731, was created a baronet in 1806. Thus it was that this branch of the family obtained their baronetcy, in addition to the one already existing, held by the senior branch conferred 200 years previously. Bysshe Shelley married first Mary, the only child of the Rev. Theobald Michel, of Horsham, by whom he had a son Timothy, who succeeded his father as 2nd baronet. Sir Bysshe married secondly Elizabeth, only daughter and heiress of William Perry, of Penshurst, in Kent, which place he had inherited in right of his wife Elizabeth, daughter and heiress of Col. The Honourable Thomas Sidney, a son of Robert, Earl of Leicester. This Lord Leicester had four sons, the

additional surname and arms of Sidney, and hereafter was known as Shelley-Sidney. He was created a baronet in 1818, and thus there were at that time three baronets Shelley, two of whom were half brothers. Sir John Shelley—Sidney's son Philip—born in 1800, married in 1825 Lady Sophia Fitz-Clarence, the eldest daughter of William IV. and Mrs. Jordan. Ten years later the high-sounding title of Baron de l'Isle and Dudley was conferred upon Philip by his father-in-law. He then completely dropped his own ancient and honoured name of Shelley for that of Sidney. But to keep to the line of Shelleys from which, for a moment, I have strayed, Sir Timothy Shelley, 2nd baronet, who in 1791 married Elizabeth Pilfold, of Effingham, in Surrey, was the father of one Percy Bysshe Shelley.

## *The Connoisseur*

This member of the family did more than any of the rest, distinguished as they have been, to make the name of Shelley imperishable the wide world over. Percy Shelley, born 4th August, 1792, at Field Place, Horsham, Sussex, was the celebrated poet. He married twice, and by the second wife had a son, Percy Florence, who became in due course 3rd

reverted to his first cousin Edward, the eldest son of John Shelley, of Avington, younger brother of the poet. Sir Edward, 4th Bart., was succeeded by his brother Sir Charles, who married Lady Mary Stopford, 3rd daughter of 5th and present Earl of Courtown. It is their eldest son, Sir John, now 6th Bart., who represents this branch of the family, and to-day owns



ORMOLU CLOCK AND BAROMETER

baronet. The poet, however, never succeeded to the title, as he was unfortunately drowned at sea July 8th, 1822, when only twenty-nine years of age. His life has been written, and is too well known to be further referred to here. His son, Sir Percy Florence, born in 1819, married in 1848 Jane, widow of the Hon. Charles Robert St. John, but left no issue. He died in 1889, and thus the direct line of the poet's issue became extinct on the male side, though his daughter Ianthe by his first wife, who married in 1837 Edward Jefferies Esdaile, a member of a very ancient West Country family, left issue which still exists. The title on the death of Sir Percy Florence

Avington. He married the Honourable Eleanor Rolls, only daughter of John, 1st Baron Llangattock, of The Hendre, Monmouth.

Having thus in an abbreviated form traced the descent of this very ancient and distinguished family, whose arms consist curiously enough of "three whelk shells, the crest a griffin's head, erased arg., and ducally gorged or," I will proceed to give a description of some of the treasures in Avington, many of which are of great interest to connoisseurs. Of these naturally the most valuable and interesting are the poet's MSS., of which there are a considerable number.

Some of the pictures are remarkable, notably



## The Treasures of Avington

those by, or attributed to, Holbein, Romney, Gainsborough, Kneller, Beechey, and Lely, and one by a Dutch artist. The china and collection of Oriental articles is valuable and extensive. The furniture, the best of which is in the saloon and red drawing-room, is chiefly Louis XV. and XVI.; while the ormolu candelabra and girandoles are particularly fine. There is a fair quantity of very fascinating old oak

even in this present-day craze for the Continental style of literature. I doubt not that the ancient walls of Avington could give some highly-coloured chapters concerning the doings of the inmates of this place, especially during the rollicking times when King Charles and Nell Gwynne inhabited it. Going back, however, to still earlier days, *Domesday Book* tells us it was there entered as Avintune. As



PAINTED MIRROR IN CHIPPENDALE CARVED FRAME

and Chippendale furniture scattered about the house, and some excellent specimens of Hepplewhite and Adam chairs. I will give illustrations of such articles of furniture, china, pictures, and curios of most value and interest, and also one of the beautiful saloon ceiling which took the celebrated painter, Verrio, seven years—so it is recorded—to paint. This noble room is an exact copy of one in Versailles. Before describing these, however, it may prove of interest to know something about the history of Avington itself, it having in turn been both a ducal and even a temporary royal residence. I often feel that, could walls but speak, what tales there would be to unfold! some—many I fear—quite unpublishable,

to the exact meaning of this word, I am somewhat in the dark, though we know “tune” or “tun” is the Anglo-Saxon word meaning “farm enclosure” or “enclosed place” or even “village.” It was in 961 that King Edgar granted it to the Benedictine monks of St. Swithun’s Priory at Winchester, soon after their settlement there, in the room of the secular canons who before possessed it.

Winchester—or Winton as it was once called—is five miles south-west of Avington, and was at that time the metropolis of the West Saxons. The ancient grant which sets forth the boundaries of the property, written of course in Latin, is quaint reading. *Domesday Book* also tells us that Avington was held



GOTHIC CARVED OAK CHEST



MAHOGANY SETTEE



## *The Treasures of Avington*

by the Bishop of Winchester, and was ecclesiastical property long before the Norman Conquest. The property remained in the hands of the monks of St. Swithun until the time of the Dissolution, when Henry VIII. granted it to the Dean and Chapter of Winchester for one year, after which time he insisted on its surrender, with other manors. It then passed into the Clark family, concerning whom I know nothing, except that they could only have possessed the estate for a comparatively short time, as in the reign of Elizabeth it was owned by Thomas, son of Sir Giles Brydges.

Avington was never a monastery, though I imagine—and the name seems to corroborate my idea—that this was the grange or farm on the estate of the monks. Probably there was a decent house—for a house there certainly was, as a few old portions of the offices still exist. Here I suppose the agent or bailiff resided, and looked after the property. Now whether the Clarks who inhabited Avington after the Dissolution lived in the original house, or only added to it, I cannot say, but I should imagine they erected a new house, as there are portions of the present building which are of the Elizabethan period, and these, I may add, are far more attractive to-day than the severe-looking, plain structure which the Duke of Buckingham erected in 1789. Thomas Brydges, who in the reign of Elizabeth owned Avington, was son of Sir Giles Brydges, brother of Sir John Brydges, who in 1554 was created Baron Chandos. His descendant, James, eventually 9th Baron, was created Marquess of Carnarvon and Duke of Chandos in 1719. From Thomas Brydges, to whom I referred, who probably held some Court appointment in the reign of Henry VIII., the estates lineally descended to George Rodney Brydges, who married the infamous Lady Shrewsbury, of whom it is said that, disguised as a boy or groom, she held the horses while she witnessed the fatal duel about herself between her husband and George Villiers, 2nd Duke of Buckingham. She lived till 1702, and during her residence at Avington, Charles II. and Nell Gwynne were frequently her guests during the building of his new palace at Winchester. Charles was obliged to reside here a good deal at this period owing to Prebendary Ken refusing to lodge him in Winchester while he had Nell Gwynne with him—for which, however, Charles seems to have owed him no grudge, and in fact later on made him Bishop of Bath and Wells! George Rodney Brydges died in 1751, and left his large estates, of which Avington formed a part, to James, 3rd and last Duke of Chandos, who married Margaret Nicholl in 1753. She died in 1768, when he married Ann Eliza,

daughter and heiress of Sir Richard Gamon, Bart., in 1777, by whom he had an only child, Ann Eliza, who married in 1796 Richard Grenville, Earl Temple, who succeeded his father as 2nd Marquess of Buckingham in 1813. He assumed the name of Brydges-Chandos, and in 1822 was created Duke of Buckingham and Chandos. James, the last Duke of Chandos, died in 1789, and his son-in-law, the 1st Duke of Buckingham and Chandos, in 1839. The latter was succeeded by his son, who sold Avington and many other estates in 1848. Avington was then bought by John Shelley, younger brother of the poet, and great-uncle of the present owner. In 1789 the house was considerably altered, and additional wings added to the present front of the house, when the alignment of the house was also slightly altered. James, 3rd Duke of Chandos, who was greatly attached to Avington, died before all his designs could be executed, but he added the new hall, salon, red drawing-room, and also the new roof. Before the additional wings and alterations were made to the house, Nell Gwynne's dressing-room was to be seen.

It will thus be understood that Avington is by no means an old Shelley family possession, for it has only belonged to them for about sixty years. There is nothing particularly architecturally beautiful about the building, which is square and built in red brick now much grown over with creepers. The portico, painted cream colour, consists of several enormous pillars, or rather pilasters, running from the ground to the top of the house. These support a huge pediment, on which are three large female figures in lead. Between the pilasters are the windows of the entrance hall below, and the saloon above. The hall measures some 48 ft. in length by 21 ft. in width. At either end are Doric columns, which divide up the hall into three sections. The fire-place faces the front doors, in the centre of the north wall, and is of white marble. Above it there is a fine old French Louis XIV. ormolu clock by Robin, Paris. There is a good deal of ormolu of exceptionally fine chasing throughout the house. Amongst that in the hall are two beautiful old fruit dishes supported by nude figures riding winged horses. The walls are painted in panels after Bartolozzi, and the ceiling represents the firmament. Amongst the objects here is a particularly fine oak chest, the front of which is carved in the Perpendicular style, with pinnacles and crockets, divided into four panels carved to represent flamboyant windows. The centre panel represents the Father and the Son either side of the Virgin, while above her the Holy Ghost is represented by a Dove. A replica of this is in the

possession of the Town Clerk of Monmouth. The escutcheon and locks are extremely interesting. On a writing table is a very old Italian missal box with domed top, bound in iron. The tables and chairs are also old Italian. There are some very fine specimens of elephants' tusks, the two largest

of which weigh 98 lbs. each—thus their size may be gathered. From this hall the dining-room is entered at the west end, while the billiard-room, with smoking-room and Sir John's study, are at the east end. At the north-east corner are the large white double doors admitting to the grand staircase hall, and at the foot of the stairs is the door to Lady Shelley's charming boudoir. On the left of the stairs are two archways to a lobby, and passing through this the library is reached.

The dining-room measures 40 ft. by 20 ft., and is a somewhat plain room as regards decoration. The windows look out over the park and lake, the view being perfect. The pictures here include two by Romney, a Holbein, a Gainsborough, a Beechey, and a large picture of *Cromwell's Entry into Winchester*, by an artist whose name I cannot give. This latter picture, I have no doubt, would greatly delight the inhabitants of Winchester to possess, as it is an historical subject which much concerned their ancient city.

The walls of this room are buff colour, with a graceful frieze in gold, of Adam design. The mantelpiece is white marble, with a finely carved lintel, and above this is an old



HEPPLEWHITE CHAIR

ADAM CHAIR

weather-glass in the other. The sideboard is Chippendale, while the chairs are Adam design, with legs twisted and the splats with the husk and honeysuckle decoration. The billiard-room faces south, and, like the dining-room, has charming views, and contains several paintings of a more or less ordinary kind. There is a fine old carved oak Jacobean court cupboard, and some rather uncommon settees with Chippendale backs, which are interesting. The smoking room is in the south-east angle of the house and next to the billiard-room—a most delightfully bright, comfortable room, in which is a nice old Dutch oak cabinet with

three drawers, shaped sides and top. There is also a curious Queen Anne writing-table with claw and ball feet and cabriole legs, the top sloping up slightly. A large gilt Chippendale mirror with bevelled glass, and the Shelley arms—three shells—painted at the top, is very effective. An old letter in frame, signed by Louis XIII., 1636, is interesting, as is also a passport which was used in the Turko-Russian war. These and a Queen Anne striking clock, by R. Lawrence, Bath, and some Dutch Burgomaster chairs, are the most prominent objects in the room. (To be continued.)



SHELLEY AS A BOY  
BY THE DUC DE MONTPENSIER







*D'averneux*

LES PRUNES





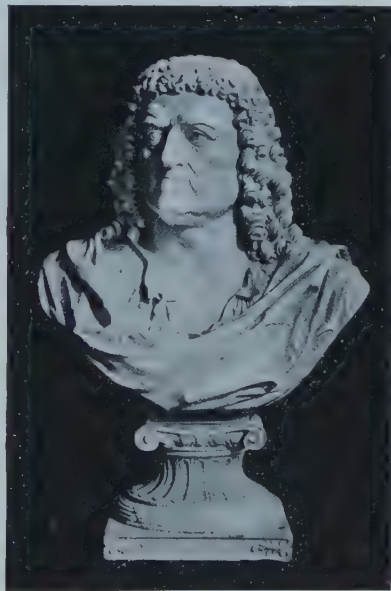
## Old Meissen Porcelain: its History and Decoration

By Linden Heitland

THE old superstitions, prejudices, and suspicions against alchemists which were prevalent at the end of the seventeenth and beginning of the eighteenth century, were, strangely enough, productive of more than one great chemical discovery, which, at a single bound, brought the one-time victim of the popular ignorance into lasting and glorious fame. A remarkable instance of this was the discovery of a substance nearly akin to Chinese porcelain by John Frederic Böttger, who, being a chemist's assistant at Berlin, fell under suspicion as an alchemist, and had to take refuge in Saxony, which was then under the rule of Augustus II. The Elector questioned him as to his researches into the forbidden science; and hearing Böttger boast that he knew the art of effecting the conversion of ignoble metals into precious stones and gold, placed him in the laboratory of a chemist named Tschirnhausen, who was in search of the "philosopher's stone." Towards the close of the seventeenth century Tschirnhausen succeeded in manufacturing large burning reflectors, having a lens-diameter hitherto unobtainable, which enabled him to obtain temperatures up to silver-fusing heat. His invention created a very great sensation among his contemporaries; both Tschirnhausen and Böttger believed they were very near solving the problem of the conversion of metal when studying the action of the sun-heat on the various substances through the burning reflector. Böttger made investigations as to the influence on gold and other metals, on stones and on earth. He also

continued these experiments at higher temperatures, and ascertained that some substances were unchangeable in the fire, while others melted to a liquid glass. He thus became acquainted with classes of fire-proof and fire-liquid compounds. It was while ascertaining that certain clays and earths passed through fire unchanged, and loam became liquid, that Böttger surprised himself by producing something akin to Chinese porcelain. It was Böttger's merit fully to comprehend the importance of his experiments; and the king gave him every facility to continue his researches, and work out his secret. He was first established at Meissen, then at Königstein, and last at Dresden. The first results, which came from mixing Nüremberg earth, a red bolus, with loam, and subjecting it to a strong, glowing heat, were comparatively rude. Then attempts were made to obtain masses equivalent or similar to the

material of the then highly-prized Dutch tiles, which were so far successful that he obtained, after burning, a paste which was no longer absorbent, but as hard as porcelain, of glossy fracture, and capable of receiving a polish. Then followed a red stone-ware, afterwards called "Red Porcelain." This he discovered while prosecuting his experiments in 1708, when he had the furnace filled with trial pieces, which were fired for six or seven days before a piece was withdrawn. The first piece which was taken out, a teapot, was thrown into cold water, when it was discovered that it was not porcelain, but a red stone-ware, very hard, and with



BUST OF BÖTTGER, BY MEISSEN MANUFACTORY



TWO GROUPS OF OLD DRESDEN FIGURINES

a metallic ring. Böttger now began to make a number of pieces of this stone-ware, which, to suit the wishes of his royal patron, was afterwards called "Red Porcelain." Generally it is undecorated and of a rusty red colour; though some of his later essays in the same ware are almost black, and are decorated with painting in relief. A teapot in "Böttcher stone-ware" was recently sold for as much

as thirty guineas, and even imperfect pieces are much sought after.

How long the experiments in "Red Porcelain" might have continued in the attempt to produce a true porcelain it is impossible to estimate; but by an accidental discovery the object at which Böttger aimed suddenly came within his reach. One day a new kind of hair-powder was recommended to



POLAR BEAR

OLD MEISSEN ANIMAL SCULPTURE, 1726



## *Old Meissen Porcelain*



OLD MEISSEN COLOURED GROUP      KÄNDLER'S MODELLING

Böttger, who, on examining it, found it was of an earthy nature, and at once tried it in his laboratory. He then found that the powder was kaolin, and from that moment hard porcelain was discovered. Previous to this Böttger's own experiments had resulted in the production of a dull white porcelain; but the

new discovery solved the whole problem. Böttger immediately made enquiries regarding the new hair-powder, and traced its production to a wealthy iron-founder, one John Schnorr, who, riding one day in the vicinity of Aue, near Schneeberg, Saxony, noticed that his horse found difficulty in raising its feet. Examining the clay, he found it very white and peculiarly adhesive, the very two properties required in a hair-powder. Accordingly he took a quantity of the clay with him, made the new hair-powder, which being much cheaper was a very successful venture; and it was as this that it reached Böttger's notice.

By the decree of Frederic Augustus II., Elector of Saxony



SCONCE BY PROF. STURM

STYLE KÄNDLER



OLD DRESDEN VASE, ABOUT 1750

and King of Poland, a Royal Saxon China Manufactory was at once established, the date being the 6th of June, 1710, and the Royal Castle, "Albrechtsburg," at Meissen was made over for the working premises. Thus, Böttger became director of the first manufactory of porcelain in Europe.

Needless to say the works of the new factory were kept like a prison or fortress, and every precaution was observed to ensure secrecy. Every man connected with the works was under oath to keep silence regarding anything he might see or discover. But all precautions were in vain. The secret oozed out, and in a very few years Meissen had several rivals. White ware was made until 1718, and the Nankin blue was the first coloured ware imitated. Böttger only lived just long enough to see other colours introduced in 1718 before his death in 1719. Horoldt succeeded in the directorate, and carried out many great improvements, and mingled and combined the previously exclusively Oriental designs with those of a purely European character. It was under his management that heavy gilt borders, surrounding figures, flowers, or royal arms were introduced, and in 1731, while the King himself

was director, that Kändler, a sculptor and modeller, entered the employ of the manufactory, and introduced, as an ornamentation for vases, flower wreaths in relief, and afterwards attempted figures with immense success up to the beginning of the third Silesian war, and especially in 1730 the factory developed remarkably. It should have been mentioned that in 1714 a permanent store was established at Dresden, and out of the manufacture of articles

of general use, the production of art objects and technical utensils soon developed, and found a brisk sale, yielding considerable profit. Lindenir's beautiful paintings of insects and birds, which were his speciality, were executed between the years 1725 and 1745, and then came, also during Kändler's

time, the exquisite paintings by European artists, which brought the Chinese style of decoration to an abrupt and effective ending.

The brightest days of Meissen's history—the days of its glory—were those from 1729 up to about 1751, before Frederick the Great robbed it—for the enrichment of Berlin—of men, moulds, models, and clay. When peace at last came, it was too late to restore Meissen to its former glory and pre-eminence, as it then had rivals both at home and abroad in England and France. The factory was plundered a second time in 1759, and although it subsequently attained to a high position, it never again reached its former prosperity within the period of interest to the twentieth century connoisseur, though of recent years its productions have been far ahead of many other manufactories with far less sad and hampering histories.



OLD MEISSEN VASE, WITH "POMONA" ON THE COVER  
PAINTING AFTER WATTEAU, WITH RAISED FLOWERS  
KÄNDLER PERIOD, 1731

A marked change in the style of Meissen is noticeable in the productions of the last quarter of the eighteenth century, the forms and ornaments assuming a far more classical character. This style, evidently borrowed from France, was adopted by Marcolini, and entirely superseded its predecessors. That the manufactory was now in its decline, and having lost its prestige was gradually sinking in importance, is an historical fact. From less than a





QUAINT FIGURES IN MEISSEN BISCUIT PORCELAIN. COUNT BRÜHL PERIOD, ABOUT 1752

hundred years ago the decoration of Meissen became coarse, and until the last few decades Dresden ware had come to be regarded as the decidedly inferior fabrication it was. Whether Jacquemart was correct in his assertion that the manufactory was, for a time, busy counterfeiting its own productions and its old marks it is difficult to say, though there are more than a few evidences in support of the statement. But with modern Dresden it is not our subject to deal, though it may be mentioned that the manufactory gives to commerce many works which are of immense value, either for their historical associations, or for their intrinsic merit. The scone—by Professor Sturm—reproduced on page 97, represents a style of work once very much in vogue in Dresden. Modelled cupids and china flowers were peculiar to the productions of Kändler's time, for it was Kändler who, while superintending the modelling department under Augustus II. between 1731 and 1733, introduced the beautifully fashioned flowers in relief, of which some idea may be formed from one or two of the illustrations. Another, and a very curious work, reproductions of which can occasionally be picked up in England, was Count Brühl's *Tailor and his Wife*. These pieces were made by Kändler in 1760 under the Count's directorate. Count Brühl, though a profligate, was rather witty, although his humour was often vulgar; and having repeatedly been requested by his tailor to allow him to look through the manufactory, he at length consented. When the tailor presented himself at the works a few days later, he was presented at the outset with the pieces of porcelain referred to. One of them represented himself sitting astride a he-goat brandishing his scissors, while the goat carried a "goose" in its mouth; and the other figure was that of his wife, with a baby in her arms, sitting upon a she-goat. It is said that the discomfited tailor fled without seeing more of the porcelain manufactory.

The many elegant forms and styles of Dresden are too numerous to mention in detail. They include vases, candlesticks, snuff-boxes, butterflies, flowers, clock cases, figures, and animal figures. The miniature paintings on some of the smaller pieces are exquisite both in finish and tinting, and the sculpture of the animal figures is above reproach.

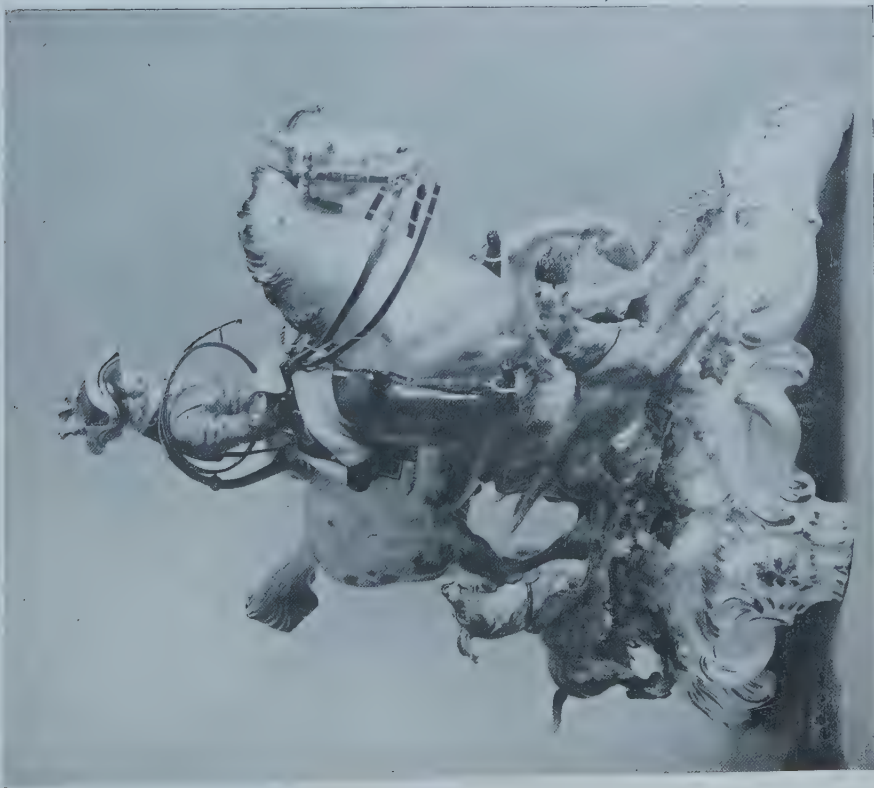
Many curious stories are told of runaway workmen selling the secrets of the Dresden manufactory, and of the steps taken to keep down opposition, and the acquiring of knowledge of the manufacture, by any available means. A runaway from Meissen was the cause of the establishment of a factory at Vienna in 1720, which, after twenty years, rose to considerable eminence, although in both paste and glaze it was

far inferior to Dresden. It came to an insignificant end in 1856 under the directorate of Alexander Lowe, though but a short time before it gained great celebrity for its raised gold decorations. From Vienna the secret spread to Höchst by the indiscretion of a man named Ringler, who was in the habit of carrying about with him written notes regarding the manufacture. His fellow-workmen at Höchst made him drunk, copied his notes, and sold the secret thus obtained at other centres. When Ringler awoke to a full realisation of the consequences of his folly at Höchst, he went to Frankenthal, Bavaria, where a factory founded by Hannong, of Strasburg, made porcelain in 1755. Ringler left here very soon, and went first to Neudeck-Nymphenburg, in Bavaria, and then in 1758 he founded a factory at Ludswigburg, Würtemberg, which was worked until 1821. The porcelain made here was beautiful, and the figure pieces were admirably modelled. In this way the industry spread over the whole of central Europe, each new workshop becoming the centre of a number of smaller ones. But none ever approached to the old mother-manufactory in the days of her glory; and the only one which can be said to have approached her closely at any time was the one at Berlin, for which Frederick the Great robbed Meissen; and even the productions of these works have been repeatedly declared to be "clumsy"—a charge which could never be justly brought against Meissen.

#### THE MARKS OF MEISSEN.

1. Impressed on Pottery of Böttger, in the early days of the manufactory.
2. Augustus Rex, founder, pencilled in blue on hard paste, 1709.
3. The Caduceus (Sale Mark) pencilled in blue, from 1712 to 1720.
4. Böttger Ware. Mark of about 1718.
5. The same as 4, and same date.
6. And other similar squares, used in imitation of Oriental porcelain, about the same date.
7. Mark of Heroldt (manager), 1720.
8. Ditto 1726.
9. Ditto 1730.
10. Ditto 1739.
11. Mark of Brühl (manager), 1750.
12. Mark of uncertain date.





"THE BANDSMAN"  
 MEISSEN FIGURE GROUP, 1761



OLD MEISSEN COLOURED GROUP  
 SYMBOLIC SUBJECT

13. Meissen porzellan manufactur. Also of uncertain date. Sometimes used without the swords.

14. An early mark. Date unknown.

15. Sachsische porzellan manufactur of 1750.

16. Königliche porzellan manufactur. Mark of about 1760.

17. Mark of 1770.

18. Mark of Marcolini (manager), 1796.

19. Mark on white porcelain, perfect, and for sale.

20 and 21. Mark on imperfect pieces.

22, 23 and 24. Mark on faulty table goods.

25. A modern imitation of early mark.



MEISSEN PORCELAIN TRADE MARKS





# Pictures

## The Winstanley Portraits of Shakespeare By M. H. Spielmann, F.S.A.

FEW of the doubtful—the very doubtful—portraits of Shakespeare have more completely puzzled those commentators who have cared about them than the Winstanley portraits, and few have given rise to more bitter controversy. That there are at least two, and probably three, will here be shown; hitherto the conflicting descriptions being believed to apply to a single work have naturally created embarrassment, for the fact that there exists a couple of them, both known by the same name, does not appear to have been recognised hitherto.

In the year 1819 the world first heard of the portrait then in the possession of Mr. Winstanley, of Liverpool. Mr. Winstanley was an auctioneer, a

man whose character commanded respect, and whose moderation during the main attack upon his good faith (which assault, he thought, should have been directed only against his ignorance or credulity) would be more remarkable if he had been really smarting under a sense of outraged innocence. In either case his conduct is difficult to understand.

He had bought a portrait of Shakespeare which he believed to be of great importance and value, and was apparently in full exultation of its possession when on the 6th February, 1819, a short notice appeared in *The Literary Gazette*—a paper of standing, comparable in status and importance to the *Athenæum* to-day. That article announced that a



"THE WINSTANLEY PORTRAIT" OF SHAKESPEARE, NO. 1 FROM THE PICTURE (PROBABLY THE SMALLER VERSION) IN THE POSSESSION OF MR. EDWARD HORN

very beautiful reduced model of the bust at Holy Trinity Church at Stratford-on-Avon and in Westminster Abbey—an absurd combination!—had been made by Mr. William Scouler\* under the superintendence of Mr. Bullock, “bearing the common resemblance so universally ascribed to Shakespeare . . . and the style is entirely in unison with the placid and intelligent countenance of the greatest poet that ever lived”; and animadverted on all other likenesses extant.

It only needed this reference to stimulate Mr. Winstanley into acquainting the world with his proud ownership of a wonderful portrait; nevertheless, in our most charitable mood, we must be haunted with the suspicion, awakened and probably justified by the developments, that there must have been even then some doubts, some very well-defined reservations in his mind, as to the authenticity of the work. Nevertheless, on the 10th February he despatched from Liverpool the following letter, which was printed in the issue of the 20th:—

“Your having, in your last number, noticed the simple and beautiful Bust of Shakspeare, recently produced by Mr. Britton, and your subsequent remarks upon the uncertainty, not to say spuriousness, of all the likenesses of our immortal Bard, induces me to trouble you with this.

“I am in possession of a very curious portrait of Shakspeare, one which I think is wholly unknown to the literary world, except a few friends to whom I have shewn it since it became mine. I am aware that, as you observe, ‘Pictures have been discovered and asserted to be his Portrait, without any sound pretension to that character.’ I am aware also of the prejudices against every Picture now offered to the notice of admirers of Shakspeare. I shall, therefore, merely describe my picture, and shall be very happy to be favoured with any remarks upon it, either from yourself, or from any of the numerous readers of your valuable paper.

“The picture shews only the head and a small part of the shoulders, the size of life; the dress is black, with a white collar thrown over the shoulders, and tied before with a cord and tassels; the portrait is under an arch, in the inside of which run the holly, the ivy, and the mistletoe; under the portrait are two

laurel leaves, on which are written, in old English character, the following lines:—

As Holly, Ivie, Missetoe defie the wintrye blast  
Despite of chillinge Envie soe, thy well earned fame shall laste  
Then lette the ever living laurel beare  
Thy much loved name O Will. Shakspeare.

B.I.†

“A gentleman of this town, whose taste and judgment in works of Art rank with the highest, is of opinion that the portrait is painted by PAUL VANSOMER; it is in very fine preservation, and has every appearance of having been painted at the time of Shakspeare. I have no *pedigree* with it, Sir, having purchased it of a dealer, who met with it at a pawnbroker’s, and knowing my fondness for Shakspeare, reserved it for me.

“Possessing a cast of the late Mr. George Bullock’s valuable model of the monument at Stratford, I am entitled to say, that in character as well as feature, my picture is almost in every respect the same. I know, also, that many portraits have been manufactured into Shakspeare, and that very disgraceful use has been made of the style of Ben Jonson, in order to deceive the public; but there is a simplicity of character, with such marks of originality in my picture, that I have no doubt but it will prove highly interesting to the many admirers of our ‘Gentle Shakspeare.’”

It is extraordinary that with the knowledge which he admits of spurious portraits, and with the further knowledge which he had later to confess, he should have professed any faith in his picture which the “disgracefully-used” Ben Jonson verses, such as should hardly deceive a schoolboy, ought effectually to have discredited.

Agreeably with his ingenuous invitation, he was “favoured with remarks” from one of the Editor’s readers, of a kind that must have startled him considerably; for Mr. William Brockedon, the artist,‡ fell upon him forthwith and rent him tooth and nail. Nearly three months had elapsed—devoted to making close and careful enquiries and working up his case—when Mr. Brockedon, writing over the initials “B. W.,” initiated a remorseless duel (in the issue of the 15th May, 1819), remorseless at least

† This transcript is not accurate in its spelling; the correct rendering is given further on.

‡ William Brockedon, F.R.S., was a frequent contributor to the Royal Academy between 1812 and 1841 as a painter of portraits and figure subjects, and occasionally of landscape. He was an unusually able man both as a painter and a writer, and he received the honour of an invitation to contribute his portrait to the Uffizi Gallery. He died in 1854 at the age of sixty-seven.

\* Scouler, the sculptor, who gained the gold medal at the Royal Academy Schools in 1817, exhibited at the Royal Academy from 1815 to 1846 portraiture and ideal work; and a bust of Sir Walter Scott in 1823, in which year he was appointed sculptor-in-ordinary to the Duke of Clarence. He showed a marble statue of Scott in 1838 and of Prince Albert in 1844.



## The Winstanley Portraits of Shakespeare

on his side. He bluntly charged Mr. Winstanley with being well acquainted with the factory of false Shakespeares, of which his own had no claim to be considered independent, and asked him if on seeing Dr. Hardie's Shakespeare portrait at Manchester he did not acknowledge its excellence and afterwards abuse it. Whether on coming to London he did not go to Mr. Forster\* to trace the picture; whether Forster did not inform him of the whole system of the issue of spurious portraits of Shakespeare, among which was his own; whether Mr. Winstanley thereupon *did not order two more* [the italics are his]; and whether, after being in possession of all the facts and after having taken the course he did, he did not then, and only then, when he well knew the value of his Shakespeare, write his letter to *The Literary Gazette*.

On the 19th of the following month, having presumably recovered his breath after this home-pressed onslaught, Winstanley quietly replied, after protesting parenthetically against the tone of the attack, and mainly against the introduction of Dr. Hardie's name and portrait† into the discussion, that it was quite true that he acknowledged the excellence of Dr. Hardie's portrait, but not its genuineness, and that in any case he never abused it; that he called on Forster for another purpose, but that on his mentioning Dr. Hardie's portrait Forster replied, "Ah, is my old diamond picture‡ got into your country?" and then told him all about it—but that this did not involve Winstanley's own portrait, which Forster never saw; that he ordered not two but one, and that was in order that he might hang it beside his own, so that his friends might the more readily and conveniently compare the spurious and the genuine; and that the sum he paid for the fake was trifling.

To which Brockedon, writing under his own name in the issue of the 17th of July, retorted by explaining how Dr. Hardie's picture had been acquired and examined by Winstanley himself and a circle of friends, when all present agreed to its genuineness, and then proceeded to give very damning evidence of Winstanley's visit to Forster, and of his own (Brockedon's) determination, with Forster's warm approval, to expose the traffic in fraudulent Shakespeares that was then being carried on by Green, Zincke, Holder & Co.

A few years later Zincke, the arch-fabricator, made

full confession—or triumphant exposition, rather—to Abraham Wivell, who printed it in his *Inquiry* in 1827.§ He declared that he was the originator of it—not, as he occasionally did, painting it throughout, but, as was more usual with him, turning another portrait into Shakespeare. In its original state it was a picture of an elderly woman—a female face being easier to deal with than a man's—which he bought from a Mr. Piercy, and which needed a good deal of attention and tittivation before he could establish her satisfactorily in the character of the poet. When his work was done he sold it for four or five pounds (he seldom seemed to look for more) to a pawnbroker in Holborn named Benton. From Benton it went to the friend of Winstanley, from whom the latter acquired it. Winstanley, meanwhile, in spite of all, estimated its value at from four to five hundred pounds; whether he offered it for sale for this amount, as has been suggested, I cannot say, but he himself subsequently declared that he "might have had it." This in itself is doubtful enough, for no portrait of Shakespeare has yet been sold for that sum.

More than twenty years later, in 1840, Mr. Winstanley delivered a lecture in the Royal Institution of Liverpool|| on portrait-painting, and dwelt on the subject of Old Masters, which were then being imported into England to the number of 8,000 annually, of which 99 per cent. were reckoned to be spurious. To illustrate his argument he exhibited his Shakespeare portrait, which those present were inclined to accept from its mellowness as genuine, and gave his version of its history. Through a friend, he said, who had bought it in London "from some noteless dealer in heterogeneous articles"; he saw, approved and purchased. Several persons of eminent taste, as he quaintly expressed it, pronounced it an original, and set a high value upon it, though they attributed it to different masters. (Not one of them made a guess at the obscure old picture-forger and botcher, Zincke.) Winstanley had been offered very large sums of money for it, he said, which he refused, with very becoming and commendable virtue, on the ground that if it were genuine it was of inestimable value; but if not, the amount was too high. He took the picture to London, he added, where he called upon an individual whom he found repairing a portrait of Nell Gwynne. (This was evidently Edward Holder, who was making his living out of Shakespeares, Miltons, and Nell Gwynnes, so that

\* William Forster, a reputable picture dealer in the Strand and in St. Martin's Lane.

† This curious portrait is to be dealt with later.

‡ This picture represents Shakespeare's head on a diamond-shaped shield, hanging from the talons of an eagle which is soaring aloft with it—a very Zinckian conception.

§ *An Inquiry into the History, Authenticity, and Characteristics of the Shakespeare Portraits, &c.*, London, 1827, vol. i., p. 208.

|| Reported in *The Art Union*, 1840.

Winstanley *did* know one or other of these worthies after all.) This person told him "in his peculiar way" that he had made many portraits of Shakespeare, and on the picture being placed before him exclaimed, "Oh! this is my old friend." On being pressed he said it was by a pupil of his (Zincke was Holder's pupil, or rather employé, associate, and agent)—a person whom he had taught to manufacture portraits of "The Bard." It was one of a pair of old pictures of an ancient gentleman and lady of the Elizabethan age, whom, from the costume and features, they thought might be made to look very like Shakespeare. Wivell, on the direct authority of Zincke, plainly declares that the original picture represented an alderman and his wife on one canvas, and that the alderman was made into an Oliver Cromwell and the lady into Shakespeare.

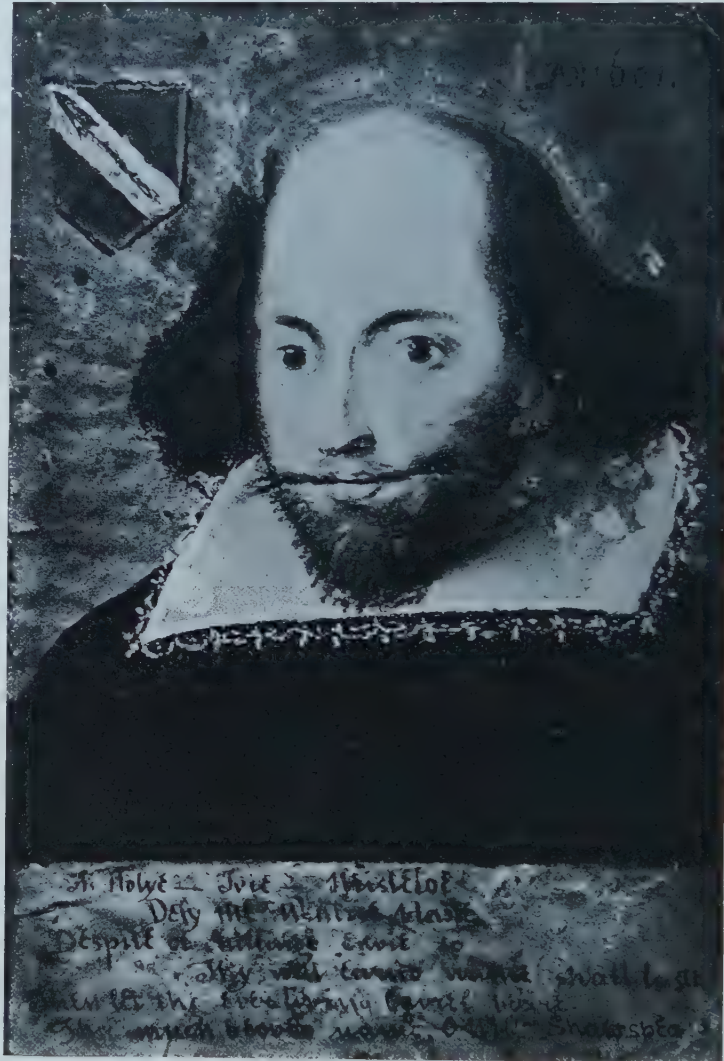
According to Winstanley, again differing from Zincke, whose version is much the more likely in this instance to be accurate, it was the old man that was made into the poet by the customary method of heightening the forehead, altering the hair and beard, and adding a few touches here and there; but after the lapse of a score of years, Mr. Winstanley's memory may have played him false.

Perhaps to the Cromwellian spirit that moved the painter Zincke while engaged upon his task is due the fact that this Shakespeare is extraordinarily

Puritanical in mien and expression—a sort of psalm-singing Roundhead, and might have been intended for a chaplain in Ireland's regiment. This characteristic is retained in the steel engraving made of it by Edward Smith for *The Union Shakespeare* which

was published by Robert Jennings in 1829, suppressing, of course, the foolish horticultural decorations which disfigure the picture, and which were intended, as in Zincke's other achievements, as much to justify the verses as the verses were meant to justify the picture. The plate is a good one, but lacks, equally with the picture from which it was engraved, all fire, sincerity and dignity, all of the qualities which could save it from being otherwise than ridiculous as a portrait of Shakespeare.

While I was searching for this picture a letter reached me from Mr. Edward Horn, of 35, Marlowes, Hemel



"THE WINSTANLEY PORTRAIT" OF SHAKESPEARE, No. 2  
PRESENT OWNER UNKNOWN

Hempstead, describing a portrait in his possession, a painting which was plainly identical with the Winstanley picture; but on his bringing it to me for examination, I found from its size—16½ in. by 14½ in.—that either it was a copy (perhaps the copy which the owner had ordered nearly ninety years before), or else that Winstanley's original description, "life size," was loosely made. It corresponds in every detail with the original picture, with its trivially-imagined ivy and the rest, and its childish laurel leaves. It is painted on unquestionably old canvas,







PORTRAIT OF A LADY

BY R. EARLOM

AFTER G. B. CIPRIANI



## *The Winstanley Portraits of Shakespeare*

which has been re-lined and nailed to the stretcher. A red tone of carmine colour has been added to the cheeks, which are almost hectic; and the beard and moustache, a rich chocolate in colour and felt-like in texture, curiously unsuggestive of hair, discredit the picture. This modern disfigurement I supposed to have occurred when the picture was cleaned by Mr. Osborne, of St. Albans, about the year 1892; but the restorer denied having done anything to it beyond a careful removal of dirt and varnish. It is always likely that when a restorer removes old varnish from an old picture the more recent paint, added to a "fake," comes off as well and has to be replaced, so that if the restorer is not a skilful artist, the parts he has to restore will be very badly done.

The history of the picture is brief but clear, and carries it back to its original ownership. It was bought in 1892 for a sovereign by Mr. Horn from a retired military officer, Mr. John Chater, who had acquired it a few days before at the sale of effects of the late Mrs. Winstanley, then a well-to-do lady living at Hemel Hempstead. Mrs. Winstanley was described as "the last of her line," and as the widow of the prosperous Liverpool auctioneer who is the central figure of the little comedy here set forth.

The inscription on the picture, not easy to decipher in its darkened condition, I now accurately transcribe:—

As Hollie, — Ivie, — Misseltoe Despite of chillinge Envie so  Then let y <sup>e</sup> ever livinge laurel beare	Defie the wintrie blaste thy well earn'd fame shall laste thy much beloved name O Will : Shakspeare. <div style="text-align: right;"><i>B. J.</i></div>
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It is noteworthy that the "J" of the "B. J.," Ben Jonson's initials, so frequently appended to the effusions which Green wrote for Zincke, in imitation of the genuine initialled lines beneath the Droeshout print in the folio edition, was once or twice mistaken by Zincke, who, failing to understand the original Italian old-faced type, took the "J" with a bar through it to be an "F," and so painted it.

Now, there is another, an affiliated portrait, so to

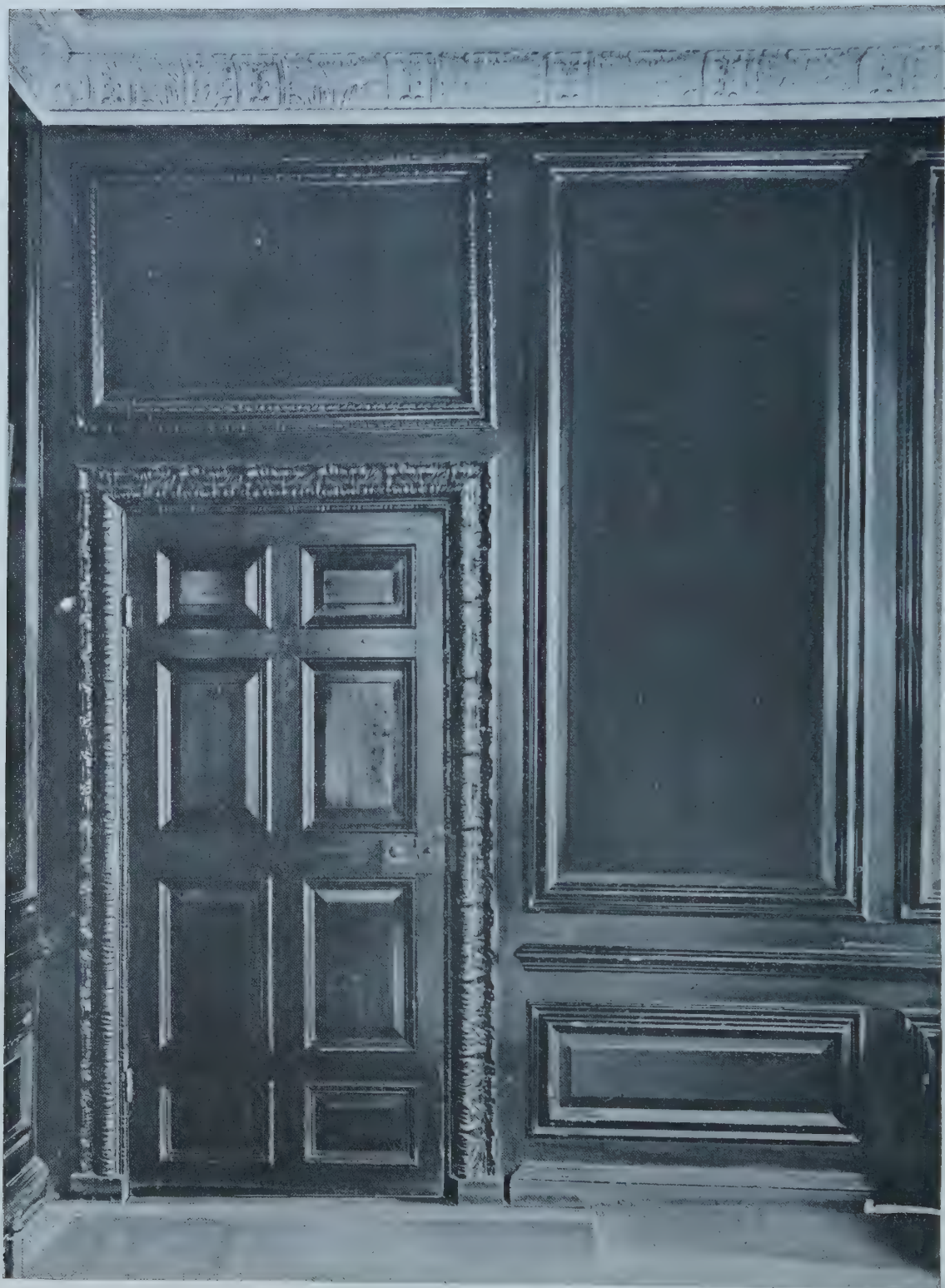
speak, in existence; it is in all probability the third portrait alluded to by Brockedon and repudiated by Winstanley—a denial which, in the circumstances, we cannot be blamed for accepting with reserve. It is an upright picture, of which about a fifth at the lower portion is devoted to the Holly inscription, which is worth reprinting on account of its variants:—

As Holye—Ivie—Misletoe  
 Defy the Wintrie blaste,  
 Despite of chillinge Envie so  
 Thy well earnd name shall laste.  
 Then let the ever living laurel beare  
 Thy much beoved name, O Will<sup>m</sup> Shakespeare.  
BEN JOHNSON.

Here we have not only the bold printing of Ben's name in full, but the early and rare spelling of the surname, which must have been introduced rather from ignorance than design. The portrait is a more serious one in conception than the other, although in painting it is coarse and in texture more like gouache or pastel. To the expert eye it is an obvious fabrication. It represents a figure of some dignity nearly front view, slightly inclined to the left, wearing a "wired band," à la Droeshout portrait, edged with lace à la Janssen portrait. The dress is dark, without a collar, and four large buttons show in front, the figure being seen to just below the armpits. In the upper left corner of the background appears Shakespeare's shield, without the motto, and on the right "AD : 1601"—that is to say, when the poet was thirty-seven years of age. But it must be admitted that the picture represents an older man, and that the fabricator might have been better advised in his choice of a date. A photograph of this picture is in the Print Room, British Museum.

The Winstanley portraits, it will be seen, as the result of this examination, have no intrinsic value; but as the objects of erstwhile public discussion in a journal of high repute, and of possible future embarrassment or doubt, or factitious value, they may be held to deserve a complete record, when regarded as material for complete and final investigation.





LATE STUART DOOR AND PANELLING FROM NO. 15, BUCKINGHAM STREET, ADELPHI—A STREET BEGUN IN 1675





## The Years of Walnut      Stuart Walnut (1660-1688) Part II.      By Haldane Macfall

IN the last article we saw the chair of Charles the Second's day evolving to the year 1670. In the "Five Crown and Ten Feathers" chair that illustrates the end of that article, it is well to note a little detail which shows this chair to have been made somewhat later than the date at which its general form came into fashion, which was about the year 1670. If the student will turn back to the chair he will notice that where the scrolled leg continues into the corner of the seat it does not join that corner directly as it should at this date, but is topped with a turned ball. This union of the scrolled leg with the square block of the top of the leg that fits into the corner of the seat is a late Charles the Second detail, and is of about the last five years of his reign (1680-1685); and it preceded a very marked change of fashion in the setting of the leg into the seat of the chair, to which I shall presently have to call attention as being characteristic of the legs

of James the Second chairs and of those of King William's days that follow.

But to get back to the year 1670. The first half of Charles the Second's reign saw the Merry Monarch under the supremacy of Nell Gwyn and the "fair Castlemaine." The gentle influence of Nell Gwyn and the violent influence of the grasping and rapacious Barbara Villiers, known as "the fair Castlemaine," were prodigious. The other several mistresses of the king vied with each other to outdo the extravagance of "Castlemaine," but did not so dominate Charles's will. The king had brought the social habits of the Grand Monarque with him into England; for, be it remembered, Louis the Fourteenth glittered over Europe as King Sun. And with the fashions Charles brought over also Louis's morals and code of conduct—the bevy of splendid and extravagant mistresses being of the essence of the fantastic business; and the "acknowledged mistress" a recognised



UPHOLSTERED CHARLES II. CHAIR, 1670-1675, CARVED  
GILT AND PAINTED  
MADE FOR SIR DUDLEY NORTH, OF GLENHAM HALL



WALNUT SEAT OR LONG STOOL, SHOWING FRENCH LEG AND FOOT OF 1680; AND STOOL CARVED AND WITH CUSHIONS, HARDWICK HALL

personage of the court. The Castlemaine set the mode in the elaborate furnishings of the rich houses of the Restoration years from 1660 to about 1670.

This supremacy of the king's mistresses at Court created an extraordinary state of affairs. They not only were publicly acknowledged by the king, and formally accepted by the court, but they were given high place amongst the nobility, and they outshone the queen and the princesses of the blood royal about the court, and almost wholly set the fashions and created the public taste. They one and all kept up the most elaborate state, and indulged in luxury and pleasure to a degree that was simply astounding. But they were about to surpass themselves. Nell Gwyn had her extravagances, to be sure, and the famous silver bed was not the least of these amidst the richness of her surroundings in her great house in Pall Mall, where the Service Club, known as the "Rag," now stands. Nell's extravagances, indeed, were of no mean order; but this witty and brilliant actress had a real affection for the king, and was the sole favourite that was liked by the nation. In strong contrast with her was the rapacious and violent Barbara Villiers, an aristocratic but foul-mouthed termagant who knew neither fear nor shame nor restraint of any kind and who is known to have squeezed forty thousand pounds and more in some eight months alone from the easy-going king. But an era of even wilder extravagance was about to dawn at Court, and to spread throughout the great houses of the land—a state of affairs such as our country has never seen repeated. The Grand Monarque, with astute eyes, seeing Charles's weakness, now put forward a beautiful Frenchwoman, one Louise de Quéroutalle or Keroualle, to seduce the king and win him to French interests. It was in 1670 that Charles first saw her, and immediately came under

the sway of her blandishments. She was supported royally by the French king, and by the year 1675 Louis was free from all danger of the English coming to the assistance of his enemies, for de Quéroutalle was absolutely dominant at the English Court, and in supreme power, having wholly ousted from the royal favour "the fair Castlemaine," whom the king had created Duchess of Cleveland. Louise de Quéroutalle had borne the king a son, created in 1675 Duke of Richmond, and had herself been created Duchess of Portsmouth two years before—in 1673. She exercised unbounded influence over her royal lover. She made England her plaything. She was as rapacious and as extravagant as the Castlemaine whom she dispossessed. Charles the Second had begun his government over England with a sanity and grip of affairs that promised well for the nation and for himself—even attempting to reconcile the Puritan clergy and the Church party, and to unite them; but the desire for revenge of the Church party and the hatred of the Court families soon made it clear that he must take sides; and knowing that, in this case, he must be independent of the Parliament, he decided to rely on the King of France. He sold himself to Louis for £60,000 a year, shrugged his shoulders at his throne, and gave himself up to a life of ease. De Quéroutalle, the spy of Louis, became all powerful—she was Charles's line of escape to France if danger threatened at home. De Quéroutalle not only bled the king, but, for her faithful services to Louis of France as supporter of his interests in England, she received the French Duchy of Aubigny, with the revenues of that territory, together with a large pension. That the splendour of her style of living at Whitehall far outshone that of the queen, have we not the comments of the worthy Evelyn in his *Diary*, where



## *The Years of Walnut*



SQUABBED WALNUT SEAT OR LONG STOOL, WITH S-SHAPED TERMINAL LEGS OF 1680

he speaks of the Duchess of Portsmouth's rooms: "Following his Majesty this morning through the gallery, I went with the few who attended him into the Duchess of Portsmouth's dressing-room within her bedchamber, where she was in her morning loose garment, her maids combing her, newly out of her bed, his Majesty and the gallants standing about her; but that which engaged my curiosity was the rich and splendid furniture of this woman's apartment, now twice or thrice pulled down and re-built to satisfy her prodigality and expensive pleasures, while her Majesty does not exceed some gentlemen's wives in furniture and accommodation. Here I saw new fabric of French tapestry, for design, tenderness of work, and incomparable imitation of the best paintings beyond anything I had ever beheld. Some pieces had Versailles, St. Germain's, and other palaces of the French king, with huntings, figures and landscapes, exotic fowls, and all to the life rarely done. Then for Japan cabinets, screens, pendule clocks, great vases of wrought plate, tables, stands, chimney furniture, sconces, branches, braseros, etc., all of massive silver, and out of number, besides some of his Majesty's best paintings. . . ."

Now La Portsmouth naturally brought with her the extravagant taste of the France of Louis the Fourteenth. The other mistresses, not to be outdone, forthwith essayed to outshine her; the courtiers and great nobles vied with the mistresses; and the gentry were soon hard at it trying to come as near as they best could to the mode at Whitehall. The business was not now, therefore, as at the beginning of the reign, confined to the Court and courtier families; but was soon widespread. And English furniture, when Louise de Quéroualle came to power, at once

showed the marked emphasis of the French style which she brought with her from Versailles, with its greater sense of colour, in the changes which swept through the furnishings of the English homes of the rich so noticeable in or about the memorable year of 1675, and which soon made themselves felt in the houses of the gentry and of the well-to-do burgesses throughout the land. Indeed, the sixty thousand pounds a year for which the Merry Monarch sold his kingship and the nation's honour to Louis of France was soon but a part of the treasure filched from him by the reckless furnishings of the handsome establishments raised by his several mistresses.

Louise de Quéroualle, as we have seen, came into the king's life about 1670. At once the French influence showed itself, the form of the caned chair took on the scrolled leg, and the carved framework that held the canework in the back was largely made in the oval French shape.

The new tendencies set in apace, and five years afterwards, with "the Portsmouth" in supreme power, we have the flood of vast changes of the memorable year of 1675 that was to mean so much for the English home. For it was in 1675 that marquetry furniture came to us, that lacquer began for us, that the "flat serpentine stretcher" came in, that the brass "drop handles" and brass key-plates to drawers appeared, about all of which I shall have much to say later on. But, above all, it was "the Portsmouth" who started the most marked developments in the English chair.

1675.

Now, whilst these vast changes, that set in throughout the walnut furnishings of the very rich houses



UPHOLSTERED DOUBLE-CHAIR OR LOVE-SEAT, AND STOOL, 1685-1689, PART OF A SUITE SAID TO HAVE BEEN PREPARED FOR THE RECEPTION OF QUEEN ANNE AT FORDE ABBEY—OAK, PAINTED BLACK, WITH MORTLAKE TAPESTRY

that were striving to outshine in splendour the households of the king's extravagant mistresses, were essentially of the palatial order of things, and from their great cost were bound to remain so, they rapidly affected the more homely design and style in the houses of the ordinarily well-to-do, and soon changed the whole character of English furniture throughout the land. It is therefore necessary to consider them in detail, especially with regard to the evolution of the chair.

The year 1675 saw the general use in the bedrooms of the rich of handsomely upholstered chairs at the

same time that these now very important rooms, with their more or less drawing-room habits, were being richly furnished with cabinets and other fine pieces. These upholstered chairs of Charles the Second's mid-reign that spread into use in the houses of the well-to-do by the end of his reign (1675 to 1685) consisted of the back and seat being wholly padded and upholstered, which took the place of the earlier caning—back and seat being fringed with typical Carolean fringes. The covers were generally of velvet.

It will be seen that the bedroom of an important



## *The Years of Walnut*

country house would now have a rich and comfortable appearance, with its handsomely upholstered chairs and tall bed, its high gilt mirrors, its marquetry or lacquered cabinets and chests of drawers, with the tapestry wall-hangings for their sumptuous background. In fact, the bedroom was the room of fashion.

These upholstered bedroom chairs would often be made in sets, and generally covered with velvet to match the hangings of the bed, as we see by the old inventories. At first the woodwork of the arms and legs of these chairs was heavily carved, and often gilt; but, as Charles the Second's years ran out, the woodwork became smoother and simpler, and the scrolled arms took to curving outwards.

With this upholstered chair of 1675 came into the houses of the very great the double-seated chair or "settee," or, as it was later called, the "love-seat," with carved arms, legs, and stretchers like those of the upholstered chairs of the time.

The "day-bed" also began to yield up its caned seat and head-rest to upholstered padding.

The stool remained the seat in the dining-room throughout Charles the Second's years, and was, even in William the Third's day, the usual seat at table in the ordinary home of the well-to-do. It followed the style and fashions of the chairs of the day, the year 1675 bringing in the upholstered dining-room stool as it brought in the upholstered bedroom chair. The stool, and the long-stool or seat, was set against the walls of the ante-rooms and passages of palatial houses, taking the place of the chests and coffers that had, in Jacobean days, been used as seats.

In 1680 came the "French leg and foot" to the chairs, seats, settees, and stools, from Louis the Fourteenth's court. This "French leg and foot of 1680" was in its upper part (where it was set under the seat against a square block) an outward or an inward curved C-shaped scroll; but, instead of the lower half being an opposite curved C-scroll to complete the S, it was

straight, ending in an octagonal bun-foot. It will be noticed that the framework that holds the seat is now very smooth in its forms, broken here and there with beautiful low carving in reserved spaces, strongly suggesting what picture-dealers call a Lely-frame or Kneller-frame. This low relief carving in reserves is very typical of the last five years of Charles the Second's reign (1680 to 1685). These chairs, seats, and stools, with the "French leg and foot of 1680," carry a handsome squab.

In this same year of 1680 also came the very marked S-shaped leg, as we see in the rare silver tables that have come down to us, and the London hall-mark upon which give us their exact date. This S shaped leg, usually set corner-wise under the table-top or chair seat, generally rested on the ends of flat serpentine stretchers, under which they ended with bun-like feet—these serpentine stretchers sweeping inwards towards the centre under the table, thus freeing the ankles and instep of such as sat at them from being inconvenienced. The S-shaped legs are also very typical of Charles the Second's last five years (1680-1685), though they are occasionally to be found on tables as late as William the Third's later years.

In and after this year of 1680 the stretchers to stools and chairs are often of an "up-and-down" serpentine form, with a turned "finial" in the centre where the stretchers meet.

Another marked tendency towards Charles the Second's last year was the replacing of the caned space of the back with three heavily carved upright splats. This French fashion greatly developed after his death.

JAMES II. (1685-1688).

Though James the Second's reign was a very short one, there was a marked development in furniture. The year that Charles II. died and James II. came to the throne saw the French king revoke the Edict of Nantes; and the flower of French craftsmanship poured into London.

In the year 1685, with the coming of James the



HIGH-BACKED WALNUT FRENCH DINING CHAIRS, JAMES II.,  
1685-1689, WITH UPHOLSTERED SEATS  
FROM OLD PALACE, RICHMOND



HIGH-BACKED CANED WALNUT DINING CHAIRS, JAMES II., 1685-1689

BY KIND PERMISSION OF HORATIO P. FENNER, ESQ.

Second to the throne, there appeared a very distinctive chair, often called the "tall-backed French chair." This can never be mistaken for a Charles the Second chair. It has several marked characteristics. It was the step towards a very great development in the English chair.

After the Merry Monarch passed away, suddenly, in an apoplectic fit, the Court became somewhat more sedate, and an effort was made by his brother, James the Second, to control the wild extravagance and the open profligacy of Charles's days, and to set a curb upon the reckless spending of the public monies by the host of the king's mistresses and dissolute courtiers. And whilst James himself did not set the best of examples, he at least chose the ugliest women in the State for his favour, and gave the part they played an almost religious air. As if in answer to this desire, a somewhat more severe style of furniture showed itself. However, whether the unhappy, tactless, and bigot James intended to rule more simply than his merry brother or not, with his coming to the throne there came into the English dining-room of

the wealthy the tall narrow-backed dining-room chair that is called by his name. It is without arms, has a very narrow high back, and an upholstered seat. Stools, however, were still largely used as seats at table. These high narrow-backed French dining-room chairs of James the Second's days were made in sets. The back, between the two outer uprights, takes on a very significant form which should be closely noted. It will be seen that the heavily carved framework between the two outer uprights does not hold caning as a rule, but has, instead of the caning, a handsomely carved piece of wood which will soon develop into the carved "splat" so characteristic of William the Third's days to come, and thence into the smooth Dutch splat of the reigns that follow. Now these three carved pieces of the back are topped by an elaborate and high cresting which becomes the upper part of the framing pieces. This cresting is set between the outer uprights of the back, which in James the Second's day are now no longer twisted, but turned in baluster fashion. This setting of the high cresting of the top rail between the balustered





HIGH-BACKED DINING CHAIRS, JAMES II., 1685-1689

outer uprights is known to makers as being "tenoned within the uprights."

Alongside this high narrow-backed James the Second French dining-chair with the upholstered seat, the caned chair developed the same tendencies towards the high narrow back, the seat and back being caned; but the caning of the back, being very narrow and high, has a long effect quite unlike the caned space of the Charles the Second chairs; and the framing wood that holds this caning is much simpler, and relies more upon groovings along its length than upon carving for its decoration; whilst its outer uprights, like those of the contemporary "French chair," are baluster-turned.

All these tall narrow-backed James the Second

chairs display a tendency towards the end of his short reign, which rapidly developed during the first years of William and Mary, into what seems a very simple addition—the *cresting top-rail* was set on to the top of the baluster-turned outer uprights. A significant change at once sets in as regards the whole back of the chair; for we get thereby what amounts to a "splat" between the outer uprights, the cresting rapidly tending in William and Mary's early years to become the top continuation of those uprights.

Before leaving the high-backed James the Second chair, it is well also to note that the leg is set *under* the framework of the seat, being joined to it by the "knobbed union with the seat rail of 1685."

# Miscellaneous

## Old Bronze Mirrors

By H. A. Heaton

VERDIGRIS, dust and bronze!

And here and there a few scratched lines!

But these few lines were made with the burin of a master-hand. They were engraved on the mirrors of the ancients, and their duty is not yet done, for having reflected, more or less faithfully, the lovely faces of the Etruscan ladies of fashion, they now, even though old and rusty, reflect the arts and mythological conceptions of a bygone age, and thus supply an important link in the chain of history.

*Etruscan Mirrors.*—In the Etruscan Court of the British Museum there are some ancient bronze mirrors engraved with spirited designs, mostly taken from mythological sources. Some of them represent groups of figures, in which the Etruscan *Lasa*, Venus, and Aeneas are chiefly prominent. Occasionally one comes across mirrors with martial scenes represented, where two warriors are in combat—a few bold facial strokes portraying a world of hatred and revenge (Nos. i. and ii.).

Naturally, the almost exclusive use of mirrors by women rendered scenes of war inappropriate: consequently we are confronted by a large number of mirrors representing ladies at their toilet—Satyrs and Menads and household genii, possibly the Cabiri. The labours of Heracles were often reproduced; also incidents in the story of Helen.

These mirrors were supported by elegant handles fitted with a stand, so that one could hold them in the hand, or rest them on the table.

Most of the Etruscan mirrors

consisted of a thin disk of bronze, slightly convex on one side, and highly polished, rather larger than the hand-mirrors of to-day. Specimens have been found large enough to reflect the whole figure. The most marked feature about these mirrors is the design incised on the back. Now these designs portray unmistakeably Greek influence. Neither have we far to go to trace the source of that influence. The same subjects are to be seen on the Greek terra-cotta vases of the period, *i.e.*, a little before 400 B.C., when most of the Etruscan bronze mirrors were made (No. ii.).

Although the Etruscans borrowed from the Greeks, they yet imprinted the stamp of their own nationality on their works of art, and introduced their own gods into the mythological field of bronze, often adding Etruscan letters and orthography. Thus we have the heroes of Etruria, Aelius and Caelius Vibenna, and, of course, *Lasa*. Perhaps one of the most beautiful mirrors of this period is one representing Leucas and Corinthus (*Monuments Grecs*: 1873, pl. 3).

Oftentimes these mirrors had circular bronze cases with subjects in *répoussé*. One, silvered over, representing Eros is now in the British Museum.

It would appear that these mirrors were usually held by attendants, for on several old bronzes they are thus depicted. We are most of us familiar with Sir Frederick Leighton's frescoes in the South Kensington Museum representing Peace and War—in one of these a lady is regarding herself



NO. I.—ETRUSCAN BRONZE MIRROR, LASA, VENUS AND AENEAS BRITISH MUSEUM



## Old Bronze Mirrors



NO. II.—ETRUSCAN BRONZE MIRROR      TWO WARRIORS IN  
COMBAT      (BRITISH MUSEUM)

in a mirror held by a beautiful young girl. It would seem that the ladies of Rome were wont to recline on cushions whilst regarding their faces in mirrors, for in a bas-relief in the British Museum a Roman lady is thus engaged.

About 500 B.C. the mirrors were somewhat archaic in style. One from Sunium in Attica, now in the British Museum, is quite plain, its only ornament consisting of a stand composed of a female draped figure, about whose head two cupids float, whose wings are attached to the spiral decoration at the base of the mirror.

These archaic mirrors are few in number from Etruria. It would seem that the ancient Etruscans did not indulge in the luxury of richly engraved mirrors prior to 400 B.C. These were made at Corinth Praeneste (Palestrina), a Latian town, and many of them found there contained inscriptions in early Latin.

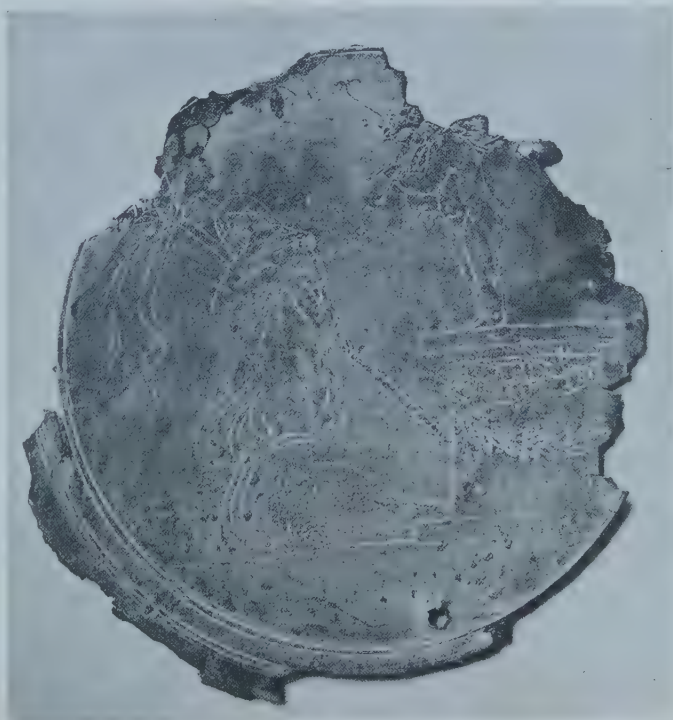
The plain mirrors of the Greeks and Romans show the marks of conquest, for wherever the winged-horse and the eagle standards prevailed, these mirrors are found to tell the tale. Thus, in Cornwall, such a mirror was unearthed, enriched with a Celtic pattern, the form and substance of which had been borrowed from their conquerors. This

mirror is now in the British Museum. It bears the impress of native manufacture in its handle.

*Greek Mirrors.*—Whereas from Etruria there are now existing about a thousand bronze mirrors, there are only about a dozen specimens or so of purely Greek workmanship to be met with, and these chiefly from Corinth. They are, however, infinitely superior in design and skill (No. iii.). The chief point of distinction lies in the cramped effect of some of those of Etruscan design, chiefly due to the adaptation of subjects taken from the centres of pediment sculptures on temples and from the Greek terra-cotta vases, especially the shallow pateræ—such subjects as Peleus carrying off Thetis, rendered in Etruscan mirrors as Heracles with bow and club. In these the figures diminish in scale towards each side, according to the narrowing circle of the mirror.

*Divination Mirrors.*—Occasionally mirrors were used in Greece for the purposes of divination. Pausanius testifies to this custom (vii. 21, 5). At Patras the mirror was let down into a well; it remained there for some

little time, and when pulled up it was expected to show the face of the suffering person for whose sake the curious ceremony took place.



NO. III.—MIRROR CASE      (3RD CENTURY B.C.)      MAENAD DANCING  
BEFORE ALTAR OF (EROS) PHILOPAI FROM CORINTH      (BRITISH MUSEUM)



NO. IV.—THE LADY SEIANTI THANUNIA RECLINING, WITH A MIRROR IN HER HAND (2ND CENTURY B.C.) (BRITISH MUSEUM)

*Egyptian Mirrors.*—Egyptian bronze mirrors bear a certain similarity to those of Greek manufacture; they were, however, flattened at the top, and the small amount of ornament used in the handles generally bore reference to the lotus and the papyrus. The Egyptians mixed their bronzes for mirrors and other costly utensils with gold and silver; they sought to refine and beautify the everyday things of life, even the most humble, so that with them "Use and Beauty" went together. Thus a cooking-pot would have feet shaped like those of a lion, and the disk of a bronze mirror would be formed like a lotus leaf, while its stem would serve as the handle.

When that wonderful discovery was made of the mummy of Queen Aah-hotep, with all its accompanying jewels, a bronze-gilt mirror was found, of beautiful workmanship; it was fitted with an ebony handle, relieved with a lotus in chased gold. It was intended for the use of this exalted personage in the next world. Aah-hotep was the wife of Kames, a king of the seventeenth dynasty, the reputed mother of Ahmes I. Towards the close of the twentieth dynasty some robbers attacked the Theban Necropolis; they burned the royal mummy before despoiling it of its jewels; but ere they could finish their ghastly task, they were

captured and executed. With them perished their secret until accidentally discovered in 1860 by some Arabs.

*Oriental Mirrors.*—Thanks to the conservatism of the East, certain peoples, especially the Chinese and Japanese, still use hand-mirrors of metal. In China, indeed, bronze mirrors are looked upon with veneration—allusion is made to them in Chinese literature as far back as the ninth century.

Japanese mirrors vary in form and size, generally consisting of a thin disk of bronze, from three to four inches in diameter, of metal known as *speculum*, with handles cast in one piece. The mirror commonly believed to have been made first in Japan is preserved at Isé; it is held in the highest esteem. There is a tradition that an ancient mirror was given by the Sun goddess at the foundation of the Empire—it is one of the principal articles of the Japanese regalia.

Most of the mirrors are slightly convex, so that the image reflected is correspondingly reduced in size. On the other side the graceful ornamentation peculiar to Japan is to be seen, and inscriptions in bold relief—the rim being raised to the back.

*Magic Mirrors.*—When a strong beam of light is thrown from the smooth and polished surface of







## MARCELLA.

*Vide Don Quixotte.*

*To the R.<sup>t</sup> Hon.<sup>ble</sup> Lady Caroline & Lady Elizabeth Spencer*

*These Plates after Miniatures of the same Size*

*Are Respectfully inscrib'd by their most gratefull & obed<sup>t</sup> Serv<sup>ts</sup>*

*A. Shelley*



## Old Bronze Mirrors

certain mirrors on to a white screen, the raised ornaments and characters on the back of the mirror are reflected more or less distinctly on the back of the screen. This peculiarity was known in China as early as the eleventh century, and such mirrors are sold by the Chinese at ten or twenty times as much as those of a non-sensitive kind.

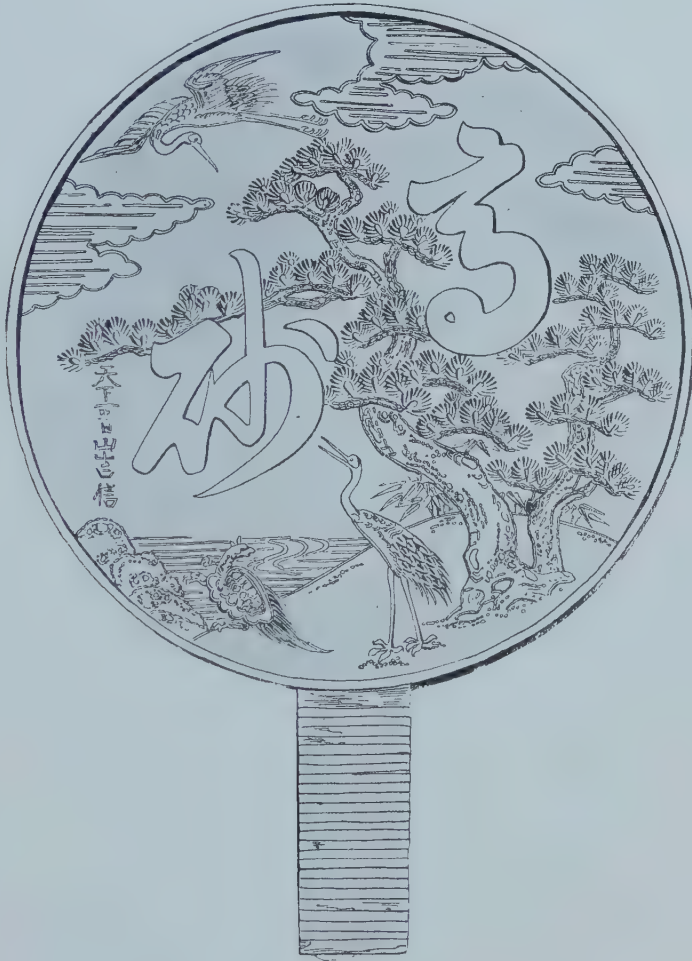
*Mirrors prior to the Sixteenth Century.*—From the twelfth to the fifteenth century our ancestors used pocket mirrors—for mirrors, such as we know them, were not articles of household use until the early part of the sixteenth century. These pocket mirrors were composed of small circular plaques of polished metal, contained in an outer case, usually of ivory. This was carved in relief, with scenes representing love or domesticity, hunting, and games—or the subjects of the day, from history, poetry, or romance.

Neither was ivory alone employed—costly jewels, gold and silver, enamels, ebony, and other precious

substances enriched the outer cases, on which abundant decorative skill and artistic display had been brought to bear.

Ladies wore mirrors attached to their girdles—these, however, had no cover, merely short handles. Mention is made of a silver mirror which was sent to Queen Ethelberga of Northumbria by Pope Boniface IV. in 625. Many of the sculptured stones of Scotland, of the seventh, eighth, or ninth centuries, represent mirrors, mirror-cases, and even combs. There is ample evidence of the use of mirrors in England in early Anglo-Saxon times. Sacred history mentions the use of metallic mirrors by the children of Israel (Exodus xxxviii. 8), a use probably adopted from their neighbours, the Egyptians, and St. Paul refers to mirrors of this description in his first epistle to the Corinthians (xii. 12) :

“Now we see through a glass darkly ;  
But then face to face.”



JAPANESE BRONZE MIRROR

# Engravings

## Edward Fisher and His Work

By W. G. Menzies

ONE of the most eminent of the eighteenth century engravers in mezzotint was Edward Fisher, one of that numerous band of engravers that came from Ireland in the footsteps of McArdell and Houston, and helped towards the revival of what had become almost a lost art.

Fisher was born in Ireland in 1730, a year in which quite an extraordinary number of engravers saw the light, amongst their number being Finlayson, Spooner, Haid and Spilsbury. In due course he was placed as an apprentice in Dublin, the trade chosen for him to follow being that of a hatter. His tastes, however, pointed in another direction, and he soon abandoned the hat-maker's block and turned his attention to engraving. London being the centre of the art, he came to the Metropolis, and it is believed entered the studio of McArdell, where he learnt all the technicalities of engraving in mezzotint. With a natural gift for the art, he was soon attracting attention, and we find a virtuoso like Horace Walpole classing him with McArdell and Houston as early as 1762, when Fisher was little over thirty years of age. "Houston, McArdell and Fisher," says Walpole, "have already promised by their works to revive the beauty of mezzotint."

In 1766 he was admitted a member of the Incorporated Society of Artists, and between 1761 and 1776 he sent over a dozen prints to the exhibitions arranged under the auspices of that body.

Through the good offices of his master he obtained an introduction to Sir Joshua Reynolds, and before he was thirty was engraving some of the master's finest portraits. Reynolds, as is well known, held McArdell's work in very high esteem, but with the pupil's works he was scarcely so gratified. Reynolds is reported to have said of Fisher that his work was "injudiciously exact," but it must be confessed that

this wonderful striving to reproduce every detail in a picture is one of the principal charms about Fisher's prints. They are finished to perfection, and do not lose by the most microscopic examination.

Reynolds, however, at this time was acquiring a freer and bolder style, and Fisher's close attention to the veriest trifle no doubt clashed with Sir Joshua's ideas as to the way in which his portraits should be transferred to the copper-plate.

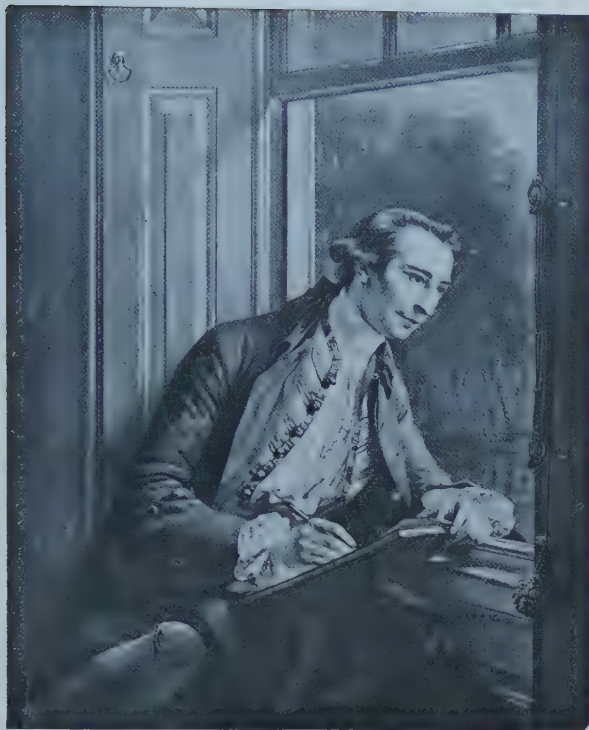
Fisher's present-day popularity is undoubtedly mainly due to his prints after subjects by Reynolds, and though the number he executed is small when compared with the number engraved by some of his



MISS MORRIS AS "HOPE NURSING LOVE"  
BY EDWARD FISHER, AFTER SIR JOSHUA REYNOLDS



## Edward Fisher and his Work



PAUL SANDBY

BY FISHER, AFTER COTES

contemporaries, they are practically all of equal excellence. His Reynolds prints number no more than twenty or thirty, but amongst them are to be found reproductions of some of Sir Joshua's finest canvases.

Lady Sarah Bunbury, a lady whom report says was so admired by King George III. that she might have been queen of England, whose portrait, painted by Reynolds in 1765, astonished the town with its rich colouring and wonderful execution, gave Fisher the opportunity of engraving one of the finest portraits in mezzotint that has ever been executed. It is a full-length print, the lady being portrayed as sacrificing to the Graces. There are two companion prints to it, also by Fisher, one being a portrait of *Lady Elizabeth Lee* and the other a portrait of *Lady Elizabeth Keppel*. All three, it may be remembered, were bridesmaids to Queen Charlotte.

Reynolds's portrait of *Garrick between Comedy and Tragedy*, one of the three works exhibited by Sir Joshua in 1762, gave Fisher another opportunity, his plate being an almost mirror-like reproduction. Reynolds's picture, *Hope Nursing Love*, which in reality is a portrait of Miss Morris, exhibited in 1769, is another of Fisher's most successful plates, whilst another is that in which that frail beauty, Kitty Fisher, is portrayed as Cleopatra dropping a pearl into a goblet. *The Ladies Yorke* is yet another important print by Fisher, after Reynolds, whilst

another is that of the beautiful *Mrs. Trapaud*, friend of the famous Gunnings.

The male portraits that Fisher executed after Reynolds's canvases are scarcely less important, and include prints of some of the most notable personages in the history of the time. One of the best is that of *Admiral the Hon. Augustus Keppel*, Reynolds's friend and benefactor, which was painted in 1753, and by which Reynolds's reputation was established. Fisher apparently threw his whole heart into the execution of this plate, and it will ever stand as an example of his wonderful mastery of the graver.

The plate of *George, third Earl of Albemarle*, is also a notable plate, as too are the portraits of the *Hon. George Seymour Conway*, *John Lord Ligonier*, and the writer, *Laurence Sterne*.

The work of other artists besides that of Sir Joshua attracted Fisher at different times, and he engraved at various periods plates after paintings by B. Wilson, Nathaniel Dance, Zoffany, Benjamin West, Hudson, Cotes, and Van Loo. His plate of *Colley Cibber*, after the last-mentioned painter, is of considerable interest, as too is that of the artist, *Paul Sandby*, after Cotes. Another is a portrait of *Benjamin Franklin*, after Chamberlin, an original member of the Royal Academy, now almost forgotten.

An especially charming portrait of *Miss Farren*, by



FREDERICK CORNWALLIS, ARCHBISHOP OF CANTERBURY  
BY FISHER, AFTER NATHANIEL DANCE

## The Connoisseur

Zoffany, was also made the subject of one of Fisher's plates, while he also engraved portraits of William Pitt and King George III.

Fisher's prints offer one important difficulty to the collector. After his death, which occurred in 1785, quite a number of his plates were altered in various ways, which makes their purchase a matter of risk with the uninitiated. "The lettering was erased, and," says Mr. Davenport, "prints made from such plates were sold as 'proofs before letters.' Consequently, if a print is not in itself brilliant, a purchaser should never give a proof price, even if the space for the lettering is blank."

Like most engravers of his time, Edward Fisher

published a number of his plates himself at various addresses, including the Golden Head, South Side of Leicester Square, No. 11, Ludgate Hill, and Newport Street, Long Acre. Chamberlin, the artist, of Spitalfields, too, published a number, as too did Bakewell and Parker, of Cornhill, John Bowles and Robert Sayer.

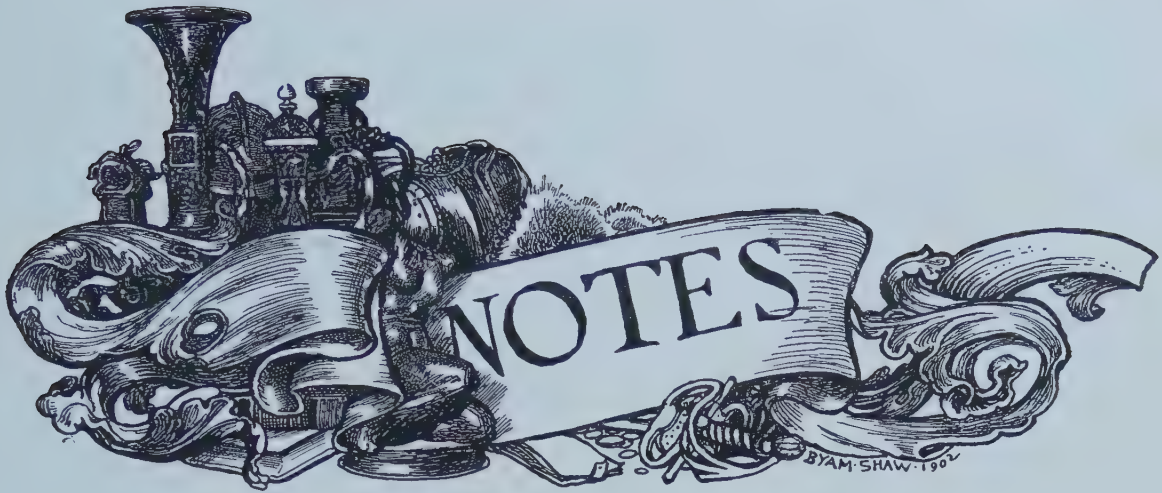
"Fisher," says one writer, "was particularly careful about the colour of his inks. Some of them are almost a pure brown, others a black brown, and others nearly black. The inking of all his plates is most excellent."

The prints reproduced are in the possession of Messrs. Maggs Brothers.

### LIST OF PRINTS BY EDWARD FISHER SOLD BY AUCTION, 1901-8.

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
Albemarle, Lord George ... ..	Reynolds ...	1901	proof	£ s. d. 1 16 0
Bunbury, Lady Sarah ... ..	Reynolds ...	1901	1st st.	120 15 0
Bunbury, Lady Sarah ... ..	Reynolds ...	1901	2nd st.	13 2 6
Bute, Earl of ... ..	Reynolds ...	1901	—	1 10 0
Chatham, Earl of ... ..	Brompton ...	1907	—	9 15 0
Cibber, Colley ... ..	Van Loo ...	1907	—	3 0 0
Conway, Hon. George Seymour ...	Reynolds ...	1901	3rd state	6 6 0
Edgcumbe, Lord ... ..	Reynolds ...	1901	p. b. l.	4 6 0
Farren, Miss ... ..	Zoffany ...	1907	p. b. l.	7 5 0
Farren, Miss ... ..	Zoffany ...	1906	e. l. p.	14 10 0
Fisher, Kitty ... ..	Reynolds ...	1907	p. b. l.	78 0 0
Fisher, Kitty, as "Cleopatra" ...	Reynolds ...	1901	proof	24 10 0
Franklin, Benjamin ... ..	Chamberlin ...	1904	—	15 15 0
Franklin, Benjamin ... ..	Chamberlin ...	1901	before plate was retouched	4 4 0
Garrick, David ... ..	Reynolds ...	1901	1st st.	102 18 0
Garrick between Comedy and Tragedy ...	Reynolds ...	1906	—	8 8 0
Garrick between Comedy and Tragedy ...	Reynolds ...	1901	proof	50 8 0
Garrick between Comedy and Tragedy ...	Reynolds ...	1904	p. b. l.	10 10 0
Garrick between Comedy and Tragedy ...	Reynolds ...	1901	2nd state	18 10 0
Grey, Lady de, and Sister ... ..	—	1901	p. b. l.	12 12 0
Hope nursing Love (Miss Morris) ...	Reynolds ...	1906	—	10 15 0
Hope nursing Love (Miss Morris) ...	Reynolds ...	1906	3rd state	1 14 0
Hope nursing Love (Miss Morris) ...	Reynolds ...	1902	1st state	75 12 0
Hope nursing Love (Miss Morris) ...	Reynolds ...	1903	2nd state	47 5 0
Keppel, Hon. Augustus ... ..	Reynolds ...	1901	2nd st. whole length	6 0 0
Keppel, Lady Elizabeth ... ..	Reynolds ...	1901	three-quarter length	10 10 0
Keppel, Lady Elizabeth ... ..	Reynolds ...	1907	p. b. l.	60 0 0
Keppel, Lady Elizabeth ... ..	Reynolds ...	1903	1st pub. state	42 0 0
Keppel, Lady Elizabeth ... ..	Reynolds ...	1902	2nd state	24 3 0
Lee, Lady Elizabeth ... ..	Reynolds ...	1901	2nd state	29 10 0
Lee, Lady Elizabeth ... ..	Reynolds ...	1901	—	12 0 0
Ligonier, Viscount, on Horseback ...	Reynolds ...	1905	2nd state	8 18 6
Ligonier, Lord ... ..	Reynolds ...	1906	—	2 15 0
Morris, Miss, <i>see</i> Hope nursing Love ...	Reynolds ...	1903	p. b. l.	22 1 0
Nutbrown Maid ... ..	Cotes ...	1907	—	9 0 0
Oldfield, Mrs. ... ..	Richardson ...	1907	2nd state	5 10 0
Rockingham, Marquess of ... ..	Reynolds ...	1904	e. p.	6 16 0
Rose, Miss, as "Tom Thumb" ... ..	Berridge ...	1907	—	8 0 0
Sandby, Paul ... ..	Cotes ...	1906	—	7 5 0
Sterne, Laurence ... ..	Reynolds ...	1907	1st state	12 0 0
Stafford, Marquess of ... ..	Reynolds ...	1902	—	1 0 0
Trapaud, Catherine ... ..	Reynolds ...	1907	before Bowles' address	10 5 0
Trapaud, Catherine ... ..	Reynolds ...	1903	1st state	22 1 0
Yorke, The Ladies ... ..	Reynolds ...	1907	—	17 10 0
Yorke, The Ladies ... ..	Reynolds ...	1904	1st state	37 16 0
Yorke, The Ladies ... ..	Reynolds ...	1903	2nd state	21 0 0
Yorke, The Ladies ... ..	Reynolds ...	1901	unfinished state	27 15 0



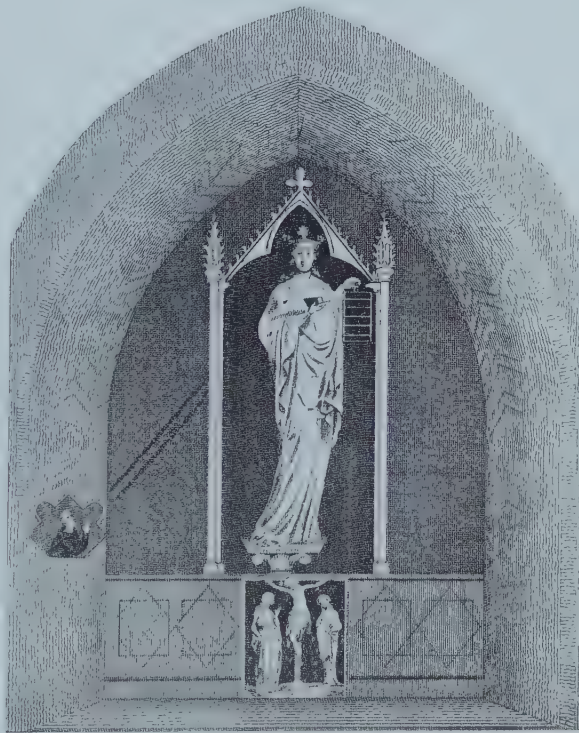


FEW visitors to Westminster Abbey are aware that among the many treasures and interesting relics that it contains is the oldest picture in English art. Probably not many know indeed of the existence of the Chapel of St. Faith in which it hangs, which has recently been opened to the public, and set apart for private prayer. This exquisite little chapel is a lofty chamber with a groined roof, occupying the space between the south transept and the chapter house, and is entered by a doorway in the south transept wall. At the western end of it is a high gallery, by means of which, in olden times, when the Abbey was also a monastery, the monks passed from their dormitory to attend nocturnal services in the church, descending by a spiral staircase into the south transept. The ancient windows of the chapel are all built up now, except the one in the western wall, and this dimly lighted little sanctuary in the remote and deeply peaceful corner of the great abbey is

**The Oldest  
Picture in  
English Art**

a favourite place for those who know it to find repose from the rush and turmoil outside. On the eastern wall, above the altar, hangs a faded old painting of a life-size female figure in loose flowing draperies, over which her long dark hair falls. The background is a dark red. Abbot Ware, in his *Customs of the Abbey*, says that this is St. Faith, one of the earliest martyrs to be put to death during the persecutions of the Christians under the Roman Emperors. It is undoubtedly the oldest existing

English picture. Underneath it is a painting of the Crucifixion, and to the left a small picture of a Benedictine monk in an attitude of prayer, holding between his hands a scroll with a Latin inscription, which may be translated: "O sweet virgin, deliver me whom deep guilt oppresses, and cause me to be at peace with Christ; blot out mine iniquity." The theory that this picture was the offering of a penitent monk has been put forward; but Professor Lethaby, in his *Westminster Abbey and the King's Craftsmen*,



ST. FAITH

WESTMINSTER ABBEY

asserts, after long research, that it formed part of the altar-piece executed at the command of King Henry III. by his "beloved painter," a Benedictine monk named William of Westminster, who portrayed himself in the kneeling monk. Henry III. was the builder of the Abbey during the years 1245 to 1272, and was a great patron of art, so this solution of the question of the picture's history is probably the right one. Its great antiquity is certain, for Abbot Ware speaks of it six and a half centuries ago, when he was Abbot of Westminster in 1277, and its colours were new and fresh. Everyone should see the portrait of St. Faith—the earliest example of the art of painting in England, which shows that it flourished side by side with that of church building, in which we so excelled in the thirteenth century, and should look upon the face of the kneeling monk—the mediæval artist who executed the three pictures—for he was a craftsman of no mean order.

FIVE pictures of the "Dog of Fo," executed in that ivory-like porcelain called by the French "*blanc de chine*," appear in our first illustration. They afford examples of the Chinese power of imitation, for in

Gods and  
Goddesses

early days porcelain was not so much appreciated for its own beauty as for its adaptability in representing things of superior merit, such as ivory and jade. Jacquemart thus describes "the Dog of Fo" (or lion) of the Corea, which has its feet armed with claws, a grinning face with sharp teeth, and a curly mane: its general aspect would cause it to be taken for a lion modified by Oriental fancy. Old curiosity hunters call it a Chimera. The Dog of Fo is the habitual defender of the thresholds of temples and of Buddhist altars; it is very often represented. Not infrequently it is mistaken for the Unicorn or Ki-lin, an animal foretelling good, "which in Chinese paintings it somewhat resembles, but the latter having hoofs instead of claws, and a single horn protruding from its forehead, should, by these characteristics, be easily distinguished."

The female figures in our second illustration show the Goddess Kouan-in depicted in a variety of attitudes. Mention is thus made of her in the *Middle Kingdom*. "There are many grounds for supposing that their (the Buddhists') favourite Goddess Kwan-yin, *i.e.*, the 'Hearer of Cries,' called also 'Holy Mother, Queen of Heaven,' is only another form of our Lady." While Jacquemart alludes to her



GROUP OF ORIENTAL GODS AT WEALD HALL





GROUP OF ORIENTAL GODDESSES AT WEALD HALL

as "a graceful veiled female, with downcast eyes, sometimes sitting and holding the sou-chou (rosary), at others, carrying a child and leaning upon a stag or the sacred bird." Such-like gods and goddesses make both an interesting and valuable collection. The present subjects belong to Mr. C. J. H. Tower, of Weald Hall.

THE propensity to beautify the body with ornaments belongs to human nature, whether in a state of primitive barbarism or advanced civilisation. The lady of to-day wears a necklace which has no essential difference from the string of periwinkle-shells found in the cave of Cro-Magnon and worn by some maiden dim centuries ago when mammoths stalked the land. The making of jewellery is not only perhaps the oldest but the most universal of the applied arts. Jewels are common to every country and every class; they play their part in the great events of life, in courtship, marriage, and death, in festivals

#### "Jewellery"

By H. Clifford Smith

(Methuen & Co. 25s. net.)

and ceremonies of every type; their history teems with romance. So far the only important books dealing with the general history of jewellery have come from the pen of French and German writers, and an authoritative work in English upon a subject which has special fascination not only for the connoisseur, but for the student of human nature, has long been needed. This want Mr. H. Clifford Smith has supplied in a book which shows infinite patience and a whole-hearted love of research. His is not, like so many art books of to-day, a hotch-potch of old material served up with a fresh sauce, but is the outcome of original study by a connoisseur with thorough knowledge and genuine love of his subject.

Mr. Clifford Smith has wisely confined himself to jewellery in the sense of personal ornament, whether made for pure decoration, such as the pendant, or for useful purposes as well, such as the brooch. With objects of precious material set with gems, but not employed for personal adornment—with *grosseria* as opposed to *minuteria*—he is not concerned. There was a choice between two methods of procedure. One was to trace separately the complete development

of individual classes of jewellery, following the changes which each has undergone through various periods of civilisation. The other—the historical method—was to examine side by side all the different types of jewellery of the particular period to which they belong. There are difficulties about either plan, for periods and fashions naturally overlap; but the historical method, which has been pursued, allows for fuller and more scientific investigation of style and craftsmanship. Those who wish to follow the entire history of a single branch of jewellery—brooch, ring or necklace, for instance—can readily do so by reference to the very full and excellent index at the close of the book. The work falls into four main divisions. The first deals with the jewellery worn during classical times and until the ninth century of our era. The second treats of the jewels of the Middle Ages. The third is devoted to jewels of the Renaissance, and the fourth includes those of subsequent times. In each section the author has simplified matters by discussing first the outstanding characteristics of the period, and then dealing in order with ornaments worn on the head, the breast, the limbs, the body and waist. Special chapters are given to the symbolism and mystery of precious stones, peasant jewellery, jewellery in pictures, and to the modern revival of the craft.

Many causes contribute to the rarity of fine jewels of the Middle Ages and the Renaissance. In troublous times they formed the most portable kind of property, and, like gold and silver plate, suffered frequently from their intrinsic value, and went into the melting-pot to relieve their owner's temporary need. Changes of fashion caused them to undergo frequent resetting, and this was particularly the case during the Renaissance, when everything Gothic was ruthlessly re-modelled. For a full study of the style and character of early jewellery one has to seek original sources, such as illuminated manuscripts, pictures, and inventories of the personal effects of kings and great nobles. All these sources of information have been thoroughly exploited by the author, with results that add considerably to the value of the book. The early painters, many of them (such as Ghirlandaio, Francia, Pollaiuolo, and Botticelli in Italy) being themselves masters of the jeweller's craft, took infinite care in painting the jewels worn by their sitters, and their pictures form valuable documents which the critic has too often overlooked. Mr. Andrew Lang, however, recently identified by means of the inventory of Queen Mary Stuart's jewels the Leven and Melville portrait of the Scottish Queen. In a similar way Mr. Clifford Smith has made large use of paintings, showing how the Penruddock jewel

appears in a portrait by Lucas de Heere, and the Drake jewel in Zuccherò's portrait of Sir Francis Drake; and has identified several jewels in portraits by Van Dyck as being still in existence. Of great value also is his detailed account of original drawings and engraved designs for jewellery. He shows, for instance, how a fine pendant, sold five years ago at Christie's for £6,500, is based on a design by Hans Collaert. Far too much credit, Mr. Clifford Smith thinks, has been given to Italian jewellers of the sixteenth century, and to Cellini in particular. He puts forward a strong claim for the German origin of many well-known jewels hitherto described as Italian. "While acknowledging the existence of a fair number of jewels whose authorship cannot be otherwise than Italian, a protest must be made against the practice, hitherto so common, of describing *every* jewel of the sixteenth century as Italian, and of coupling every high-class object of this description with the magic name of Cellini."

In type, printing, and general appearance the book is worthy of its subject, and will maintain the reputation which the "Connoisseur's Library" has established. Mention must be made of the special care bestowed on the illustrations, both in their choice and reproduction. Four remarkably fine plates are in colour, one of them showing Anglo-Saxon and Romano-British brooches, the other three giving various examples of the magnificent jewellery of the Renaissance, particularly its finest manifestation—the pendant. One of these plates, it may be said, was originally made to accompany the articles on the Royal Collection of Jewels at Windsor Castle, written for THE CONNOISSEUR by Mr. Clifford Smith some years ago. Fifty admirable plates in collotype, and several text illustrations, exhibit close on four hundred noteworthy jewels from public and private collections in England and on the Continent, many of them never before reproduced. These are all carefully described in the list of illustrations and in the text; and it should be added that the book includes a full bibliography. It is a handsome volume, and one that will prove invaluable to collector, student, and craftsman alike.

THE discovery of the Inca helmet illustrated is not less interesting, because it brings to mind the so-called *extravagant* statements of Inca Gold travellers that amongst the Incas Helmet "gold was as plentiful as copper in Europe." There appears some foundation in fact for such statements. It is a matter of fact that the natives of Colombia are constantly unearthing silver







INSTRUCTION.

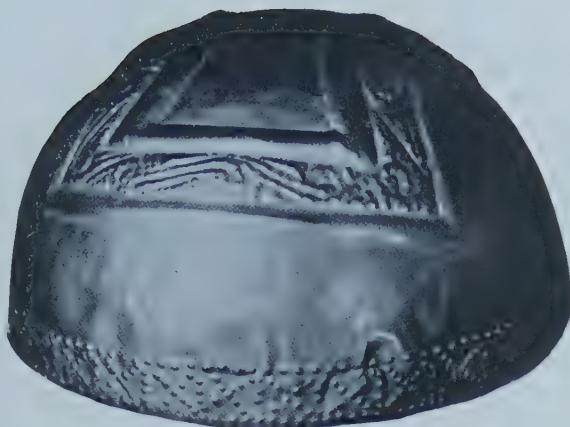
G. H. G. 1810.



and golden figures from the Cacique graves. So jealous and superstitious are the natives, and so great their fear of the consequences of allowing such specimens to leave the village, that it is next to impossible for a stranger, more particularly a European, to secure even a single piece. I would invite the experience

of your readers in regard to the specimen illustrated, and would value the opportunity of comparison with any other specimen which may exist. I am informed that the excellent national collections of New York and of Berlin, probably the best in existence in respect of Inca specimens, do not possess one.

The helmet is  $7\frac{1}{2}$  in. in diameter, 4 in. deep, 23 in. in circumference. The markings are: depth of  $\frac{3}{4}$  inch round the rim, dots and faint lines forming triangles. On top there is a curious curved impression, further ornamented with dots and lines. A number of nearly round holes extend half the distance around the edge, probably used for a fringe attachment, either ornamental or for protection of the neck from heat. The quality of the gold is singularly



INCA GOLD HELMET

pure, being judged 20 carat, and the helmet weighs 9 ozs. 3 dwts.

The helmet was found in the state of Canea, amongst those hills which form the watershed between the Atlantic and Pacific, at a hamlet which was five days' ride from the big mining camp of Marmato and Echandia. Marmato,

which is situated on the left bank of the river Canea, is to be found on any good map of Colombia. These Cacique graves are usually very deep, some going to a depth of 50 ft. to 60 ft. The Indian chiefs were buried with these golden helmets.

ANYTHING relating to the romantic history of the unfortunate Stuart family, and especially to that period of the Scottish rising in 1745, must always appeal to a large section of the reading public, therefore the publication of an hitherto unknown portrait of Prince Charles and the accompanying notes will be of interest to the readers of THE CONNOISSEUR.

The miniature portrait of the Prince, which we reproduce from a photograph taken direct from the



INCA GOLD HELMET



PRINCE CHARLES EDWARD STUART

original painting in oils, is a charming piece of portraiture, painted on a mahogany panel, size about  $3\frac{3}{4}$  in. by 3 in., and is still in its apparently original frame. The Prince is represented in profile; he wears a light flaxen wig with a large black bow at the back; his coat is of scarlet cloth laced with gold, his stock and frill are of white linen, and he is wearing the blue ribbon across the breast.

On the back of the panel, in bold characters, is written in ink the following: "This portrait of Charles Stuart, Pretender, I bought at the sale of Mr. Broadriss's

effects. Mr. Kerrich had seen him at Rome, and thought it very like him. E. D. Clarke."

The (Thomas) Kerrich who "had seen him (the Prince) at Rome," was the Cambridge Librarian from 1748 to 1828, and the writer of the autographed note was E. D. Clarke, the celebrated traveller and mineralogist.

In small and old-fashioned writing on the back of the frame are the following lines, written probably by a former Jacobite possessor of the picture:

"God bless the King, I mean the Faith's defender,  
God bless, no harm, in blessing the Pretender;  
But which Pretender is, and which is King,  
God bless us all! that's quite another thing!"

The present owner of this interesting portrait is Mr. W. B. Redfern, of Cambridge, who purchased it at the sale of effects, some thirty years ago, of a Banker, whose Christian names were singularly "Charles Edward."

#### **Chandelier. Temple Church, Bristol**

In the chancel of the Temple Church, Bristol, hangs a twelve-light latten chandelier of very beautiful



CHANDELIER AT TEMPLE CHURCH, BRISTOL

design, of the history of which little or nothing is known. It is some three feet high, and is decorated with figures of the Blessed Virgin and of S. George placed, one above another, among the foliage and twisted arms which support the candle sconces. The church in which it is found belonged originally to the Knights Templars, and was dedicated to the Holy Cross; but on the suppression of that order it was granted to the Knights Hospitalers of S. John of Jerusalem. The building was to a great extent reconstructed in the

fifteenth century, the lofty tower which leans over in apparently so dangerous a manner having been built in 1460, and it is quite possible that about the same date the chandelier, and a great deal of the beautiful metal-work still remaining, were added to the church.

The fact that the Corporation of Bristol had some official connection with this church and the presence of the statuette of S. George in the work have suggested the idea that the chandelier may have been the gift of one of the wealthy Bristol mayors. There seems reason to believe that S. George was the patron saint of the Merchant Adventurers' Guild of Bristol; and we know that when Edward III. was preparing another great fleet in 1372 for one of his over-sea expeditions, Bristol provided several of the ships, and the mayor, Richard Spicer, contributed one called "The George" after that saint. A similar chandelier is to be found at Mont S. Michel in Normandy, but this appears to be a somewhat modern imitation of the Bristol example. —J. TAVENOR-PERRY.



## Notes

THE carved oak table illustrated is a piece that cannot fail to appeal to those of our readers whose tastes lean towards the gathering together of examples of the work of the cabinet-makers of the days of Queen Elizabeth. The carving, which is unusually elaborate, is an especial feature of this superb piece, even the brackets, of which there are twelve, supporting the top of the table, being carved with characteristic leaf ornamentation. Its size, too, is a remarkable feature, its length being no less than 14 ft. 6 in. The table is the property of Messrs. Gregory & Co., 19, Old Cavendish Street, W., to whom we are indebted for the photograph.

### Carved Elizabethan Table



CARVED ELIZABETHAN TABLE

IN the *Weekly Graphic* of August 8th Mr. M. H. Spielmann devotes a paragraph to the Gainsborough National Memorial, but as it creates quite an erroneous impression, we have been asked to correct it.

### Gainsborough National Memorial

Though there are facts concerning the initiation of the movement which may have some resemblance to those which Mr. Spielmann quotes, yet, beyond that, his remarks cannot be supported, and whoever has given him information leading him to suppose that the action of a responsible committee with regard to the erection of the proposed statue was characterised by such an absurd proposal has, to say the least, been evidently quite ignorant of the true position of the matter.

On the other hand, however, nothing whatever has been done to decide, in any way, in whose hands the execution of the memorial should be placed, as this the local committee feel to be entirely beyond their scope, they having, from the first, laid emphasis on the fact that if the movement was to be in any way successful it must be conducted on the broadest possible lines.

THE superb *Portrait of a Young Woman*, painted by J. M. Nattier in 1754, which we reproduce as a frontispiece, is one of the treasures of the famous Rodolphe Kann collection. In our Plates

we see the noble and elegant attitude and coquettish smile which give such a fascination to Nattier's work. *Les Prunes* is reproduced from an impression of that rare colour print by Vidal, after Davesne, a companion to which—*Les Cerises*—we shall reproduce in a later number.

The *Portrait of a Lady*, by Richard Earlom, after Cipriani, is an example of the work of one of the most notable engravers of the eighteenth century. One of the most versatile and accomplished men of

his time, he was at home with either the etching needle, graver or stipple-point, and executed important plates in each manner. As a mezzotinter he is, perhaps, best known, his plates engraved in this manner for Boydell, by whom he was constantly employed, being especially notable; but he also engraved quite a number of stipple-prints, some of which are now highly esteemed. Amongst these later are two fine portraits of *Lady Hamilton*, after Romney; a fine portrait of his master, *Cipriani*, after Rigaud; and a portrait of *Lord Heathfield*, after Reynolds. One of his most important works for Boydell was the *Liber Veritatis* of Claude Lorraine, comprising two hundred plates.

*Instruction*, by Charles White, after Emma Crewe, is one of quite a number of plates that this short-lived engraver executed after designs by ladies. Emma Crewe did quite a large number, whilst others were painted by Miss Bennett. Though pretty in their way, these plates are not highly esteemed as examples of stipple engraving.

*Marcella*, after Shelley, by Burke, who is considered



THE NEW PORTRAIT GROUP BY FRANS HALS

PURCHASED FOR THE NATIONAL GALLERY FOR £25,000

to be second only to Bartolozzi as a stipple engraver, is a rare example of this engraver's work, and shows to advantage the famous velvety effect that he used to obtain with the stipple point. His dots being close together give his prints a richness and depth absent from the work of most of his contemporaries.

#### The Martin Colnaghi Bequest

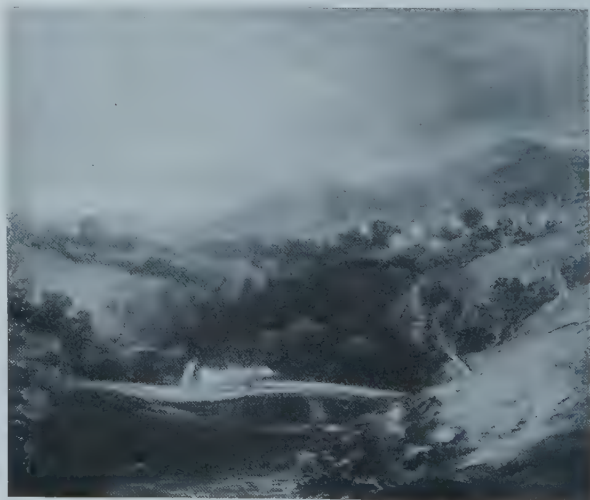
THE late Mr. Martin Colnaghi, by his will dated Dec. 23rd, 1907, bequeathed to the National Gallery four pictures, and directed that his trustees should

"pay the income arising from my estate to my said wife during her life, and after her death in trust (subject to the payment out of the capital of my residuary estate of any duties which may then be payable to the Inland Revenue), to place both the capital and income thereof at the disposal of the trustees for the time being of the National Gallery, to the intent that they may out of the income thereof from time to time purchase pictures annually or otherwise according to the absolute discretion of the said trustees." The four pictures are a *Madonna*



THE BOHEMIANS

BY P. WOUWERMAN



LANDSCAPE

BY GAINSBOROUGH



## Notes

and *Child with Saints*, by Lorenzo Lotto; *The Bohemians*, by Philips Wouwerman; a *Landscape*, by Gainsborough; and *Dawn*, by A. van der Neer.

The *Madonna* is signed and dated "Lorenzo Lotto 1521." The Virgin is seen at three-quarter length, seated before a green curtain and holding the Child, who stands on a cushion placed on a box. To the left of the Virgin is S. Jerome, and to the right S. Anthony of Padua. The picture, which measures 35 in. by 29 in., and has been restored in water-colour, was exhibited last winter at the Old Masters Exhibition. It belongs to the same period as the *Madonna*, *S. Anthony of Padua*, and *other Saints*, in the church of S. Bernardino at Bergamo. In texture and colour harmonies it is inferior to the *Family Group*, and lacks the charm of the *Portrait of the Prothonotary Apostolic Giuliano*, both of which were painted about 1521-1523, and are now in the National Gallery.

*The Bohemians*, by Philips Wouwerman, contains many figures in a landscape. Two cavaliers, one riding on a brown horse, and another who has dismounted from a white horse, are listening to a woman with a child on her back. To the right are gipsies and other figures grouped near a fire. This highly characteristic oak panel, which measures 12½ in. by 14½ in., is given in Smith's *Catalogue Raisonné*. It passed through the Pourtalès sale in 1826, when it fetched £105.

The small *Landscape*, which has been renamed *The Bridge*, by Gainsborough, measuring 15¾ in. by 19 in., represents a view of a wooded valley; in the foreground a stream is crossed by a wooden bridge, across which a cowherd is driving two cows. In the middle distance to the right a tower on rising ground is seen among the trees. The canvas, which has been surface cleaned since it was exhibited at the Old Masters in 1892 and at the Guildhall in 1902, is a good example of Gainsborough's latest period.

The *Dawn* admirably illustrates A. van der Neer's art. It represents a wide landscape seen in the early morning, and intersected by a broad river, which stretches away towards the right. A church tower on the far side of the river rises in the distance to the left. The canvas, which measures 31 in. by 25 in., bears the painter's monogram in the foreground. It was exhibited at the Old Masters in 1893, having, it is believed, been purchased by Mr. Colnaghi at public auction a short time previously.

Now that the annual grant of the National Gallery seems likely to be mortgaged for the purpose of completing the purchase of the Malahide Hals, it is a matter for congratulation that the nation should receive such a munificent bequest from a connoisseur of such world-wide reputation.

In accordance with Mr. Colnaghi's wishes the pictures are "grouped," being hung on a screen in the large Dutch Room.—M. W. BROCKWELL.



MADONNA AND CHILD WITH SAINTS BY LORENZO LOTTO



THE DAWN BY A. VAN DER NEER

IT is difficult to imagine a more imposing monument of German thoroughness than the *Allgemeines*

*Lexicon der Bildenden Künstler*, edited by Dr. Ulrich Thieme and Dr. Felix Becker, the first volume of which has now been published by Mr. Wilhelm Engelmann, Leipzig. In formation it corresponds with *Bryan's Dictionary*, the best work of the kind that has so far been published in the English language, but comparison with its new German rival makes the English work appear absolutely rudimentary. It will be sufficient to state that the first volume of *Thieme's Dictionary*, although it comprises 600 pages, only takes in the artists' names from Aa to Antonio, whilst the first volume of *Bryan's* last edition, 364 pages in extent, carries its information from Aa to the letter D.

To illustrate the enormous range of the German compilation, we may take an example at random. Ninety-seven artists with the patronymic of Adam occupy twenty-seven columns in this first volume of what promises to be a truly indispensable reference book; whereas *Bryan* only knows of twelve Adams, who are disposed of in three columns. Even if we take a typically English name, like Abbott, the German work has information about Catherine Abbott; Edward Abbott, an eighteenth century heraldic and landscape painter; Eleanor Blaisted Abbott, a living American artist; George Abbott, the sculptor; Richmond Abbott, the animal painter; John White Abbott (1763-1827), an amateur painter and etcher; and Lemuel Francis Abbott (1760-1803), the English portrait painter. Of these seven, only the two last mentioned figure in *Bryan's Dictionary*. To carry the comparison further would serve no purpose. Suffice to say that the complete work will contain about 150,000 references, each accompanied by a short bibliography, and that the editor's staff consists of 300 experts of all nationalities. The British list includes the names of Messrs. Laurence Binyon, A. E. Fahey, B. K. Gray, A. Head, Prof. C. F. Holmes, Miss N. Peacock, S. M. Pear-tree, Ch. Ricketts, A. G. B. Russell, and Mrs. E. Strong. This stupendous work, which appears to be thoroughly reliable and up-to-date, will be complete in 20 volumes at 32 marks each, or 35 marks bound. It is to be hoped that the publisher may decide to issue an English edition.

THE compiler of a book of references sets himself a task often dull and uninteresting, and one that invariably involves much labour and research. When the task, as in the present case, was not only well worth the doing, but has also been most successfully and satisfactorily accomplished, it is pleasant to be able to offer genuine congratulations, and Mr. Burke may indeed be felicitated on the fruit of his efforts, for in the present compilation he has produced a volume which will undoubtedly for the future be regarded as the standard work on the subject, and cannot fail to find a place, and that no obscure one, in every reference library that is jealous of its reputation.

Key to the  
Ancient Parish  
Registers of  
England and  
Wales  
By Arthur  
Meredyth  
Burke  
The Sackville  
Press, Ltd.  
Price 10s. 6d.  
net

It can hardly, perhaps, be expected that a work of this technical character will find many "general readers," but, if such there be, they will not fail to be attracted by the introduction which, impressing erudition with a light and pleasant touch, traces clearly and concisely the history of Parish Registers since their institution in 1538. It is with excellent judgment that the compiler has selected the registers of S. Margaret's, Westminster, to illustrate his subject, for these have been admirably kept, and contain countless entries of national interest and importance.

To the genealogist, whose ways are hard, and in whose path the obstacles are many, the publication of this index, which gives the dates of the earliest entries in every parish register in England and Wales, will be especially welcome; it will spare him much useless labour, afford him invaluable assistance, and preserve him from much vexation of spirit. For its outward form the book can be no less heartily recommended; it is well and clearly printed, and is of a suitably dignified appearance.

## Books Received

- Gainsborough*, by Max Rothschild, 1s. 6d. net; *Tintoretto*, by S. L. Bensusan, 1s. 6d. net. (T. C. & E. C. Jack.)  
*Memorial Rings: Charles II. to William IV.*, by F. A. Crisp, 2 gns. (Grove Park Press.)  
*The Glasgow Gallery*, 6d. (Cassell & Co.)  
*The Life Class*, by Keighley Snowden, 6s. (Werner Laurie.)  
*Bruno van Hollebeke de Bruges*, by E. van Speybronck. (K. van de Vyvere-Petyt.)  
*Rothenburg on the Tauber*, by H. Uhde-Bernays, 4s. net. (H. Grevel & Co.)  
*Ancient Standard Weights and Measures of the City of Bristol*, by W. R. Barker, 3d. (J. W. Arrowsmith.)



## Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

### UNIDENTIFIED ENGRAVING.

GENTLEMEN,—I am sending you a photograph of a steel engraving of a gentleman who lived in Yorkshire. It is copied from a painting by Sir Thomas Lawrence, P.R.A., and engraved by Thomas Lupton.



UNIDENTIFIED ENGRAVING

I should like you to trace who it is by the painting if possible, and also to let me know what you consider it is worth. The engraving is 16 in. by 24 in. without the frame, and is in good condition.

Yours faithfully, L. WRATHALL.

### UNIDENTIFIED PORTRAITS.

DEAR SIR,—I enclose a photograph of a portrait of two boys which I should be very much obliged if you will reproduce in one of your issues, in the hope that I may be able to ascertain who the boys are and the name of the artist. The picture is signed, and the first two initials of the signature appear to be "Thos. R.," but the third is too indistinct.

Yours faithfully, G. S.

### NELSON PORTRAIT.

DEAR SIR,—I have a picture on glass showing a small middy talking to Lord Nelson on board the "Victory." It may interest "Enquirer."

Yours faithfully,  
H. J. HOOPER.

### TURNER'S "CASTLE OF CHILLON."

SIR,—In the August number of THE CONNOISSEUR I see that in the article "In the Sale Room" it is

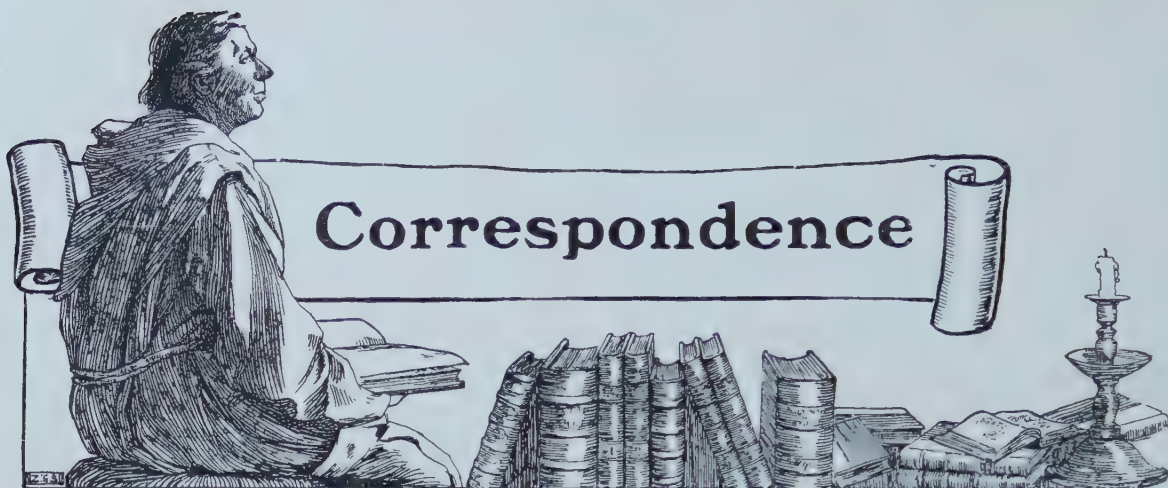


UNIDENTIFIED PORTRAITS

suggested that the drawing of the *Castle of Chillon*, by J. M. W. Turner, sold in the late Mrs. Stern's collection, may be Turner's drawing of the same subject lent to the Royal Art Exhibition of Old Masters in 1887 by my late aunt, Miss Swinburne. This is not the case, as the one belonging to my aunt has never been out of our family's possession since it left Turner's studio, and it is now in my hands.

Being in the country, I am not able to make sure, but I think my drawing is rather larger than the one sold, and the castle is certainly on the left, not the right of the picture.

Yours faithfully,  
ISABEL SWINBURNE (Miss).



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR* MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Autographs.**—Letters of W. Faraday and Others.—A40 (Brighton).—Assuming your letters with autograph signatures to be of general interest, the following represent approximately their market values: W. Faraday, 5s.; Lord Shaftesbury, 1s.; Canon Tristram, 2s. the two; Baron Bunsen, 3s. 6d.; Sir Edward Parry, 8s. the two; Martin Tupper, 2s.; Lady Burdett-Coutts, 3s. each; Baron Bülow, 2s. 6d.; Dr. Farr, 1s.; Hugh Stowell, 1s. The remainder of your list have no value, and the plain signatures are also worthless. The ticket of admission to the chapel at His Majesty's Wedding is worth 2s., and the autograph letters have values as follows: Archbishop Howley, 2s.; Bishops Jackson and Blomfield of London, 1s. each; Thirlwall of St. David's, 2s.; and Tait of London, 2s. 6d.; and Canon Driver, 1s.

**Coins.**—5s. Bank of England Token, dated 1804.—A11 (Bristol).—Your Bank token is not of great value. Similar specimens are offered by a London dealer at 7s. each.

**Engravings.**—"The Misers," by R. Earlom, after Q. Matsis.—A129 (Whitby).—The value of your engraving will depend a good deal upon whether the colour is actually printed, or, as is very frequently the case, it has been put on by hand. On account of their greater rarity the former command about £15 to £20; the latter only £3 to £4.

"Les Saisons," by Alexandre David.—A9 (St. Ives).—Your little prints are of very small value.

"The Fern Gatherers," by J. R. Smith, after Morland.—A39 (Camberwell).—This is one of the rarest of Morland prints, and it is probable that you have one of the modern reproductions which exist in large numbers. They sell for about 10s. 6d.

"The Woodman," by P. Simon, after T. Gainsborough.—A61 (Ghent).—You omit to say whether your engraving is printed in colours or in black, and there is considerable difference in the values, which would be about £3 to £4 in the former case, but only 25s. in the latter.

"Locomotion," etc.—A62 (Sydney, N.S.W.).—The engravings mentioned in your list are mostly of quite small value, *Locomotion* (£2), and the *Portrait of Holbein's Wife*, by Bartolozzi (£1), being the chief. *St. John and the Lamb*, after Murillo, is worth about 10s.; the old English caricature, 7s. 6d., and the rest about 5s. each.

**Napoleon Prints.**—A65 (Marylebone, W.).—Your collection of engravings of *Scenes of Napoleon's Battles* is worth about £3 to £4.

"Gripe the Usurer" and "Age and Avarice."—A80 (Bournemouth).—These prints are worth only a few shillings each.

"The Empty Chair."—A96 (W. Croydon).—Your print of Charles Dickens's Study is of no material value.

"A Glimpse of an English Homestead" and "A Kentish Market," after J. F. Herring.—A99 (Bishopston).—If in colours your prints are worth about £1 each.

**Bartolozzi Engraving.**—A106 (Rostrevor).—Your engraving is evidently one of the pair known as *Imogen in Imogen's Chamber*, and *Imogen Lying Asleep*; from your sketch we should say it is probably the former. Ordinary prints of this subject command a very low figure, but as yours is apparently a proof, its value would be, with margins, about £2; without, £1 or 21s.

**Pottery and Porcelain.**—Swansea Jug.—A156 (Rhyl).—Examine your jug carefully and see whether the porcelain is translucent. If so, there is very little doubt that it is Swansea, as the form and the decoration of the piece are both characteristic. Its value is about £4. If, however, it is only a pottery jug, it is not worth more than 30s.

**Wedgwood Kettle.**—A4 (Birmingham).—In our expert's opinion, your Wedgwood kettle is not very early, but, on the contrary, it is a quite late piece, such as would hardly come within the sphere of collectors' interest. He does not value it at more than 10s. The best way to dispose of it would be to put it in a local sale.

**Wedgwood Vases.**—A20 (Cavendish Place, W.).—Judging by the photograph sent in, your vases appear to belong to Josiah Wedgwood's period, or very soon after, that is, about the end of the 18th century. We should appraise their value at about £12, but if it is your intention either to sell or to insure the vases, it would certainly be advisable to have this opinion confirmed by submitting one of them for our expert's examination.

**Vases, Figures, etc.**—A47 (Sherborne).—Your queries are too numerous to be answered in much detail. We append a list of approximate values of the various objects in your photographs, with brief descriptions—(1) Vase, £6; (2) Figure, £4; (3) Vase (late period), 7s. 6d.; (4) Evidently a Derby figure, with Dresden mark, £6; (5) Figure (late period), 25s. to 30s.; (6) Probably Bohemian Glass, £1; (7) This is not Worcester. About £4 or £5; (8) Cannot say whether this is Bristol without seeing it. It is probably not, however, and may be worth about 25s. or 30s.; (9) This is probably Coalbrookdale, worth £4 10s. to £6.







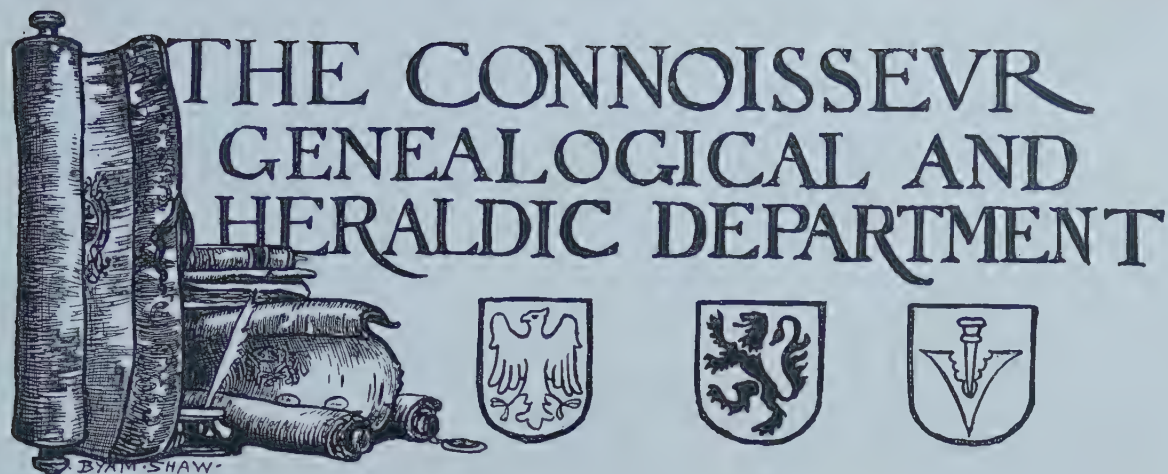
*A. Ramsay Pinxit 1753*

*J. M. Ardell Fecit*

*Published according to Act of Parliam.<sup>t</sup>*

"LADY WITH EMBROIDERED SLEEVE."





CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

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**R**EADERS of "**The Connoisseur**" who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.



## The Season's Book Sales, 1907=8

THE season 1907-8 opened with a sale at Messrs. Puttick & Simpson's on the 3rd of October, twelve months ago, and closed with the last days of July in the present year. During that period sixty-four sales of varying degrees of importance, but of good average merit at the least, were held by one or other of the auctioneers who make a speciality of books, and have been accustomed to sell them for many years past. As always happens, the majority of the volumes thus finding their way to the sale rooms were not of sufficient importance to be worth recording. In very many cases a dozen or more are made up into a parcel and sold in one lot for what they will fetch; at others the sums realised are too small to be noticeable, or the books, though good in themselves, are out of condition or incomplete, or for some other reason fail to attract with their accustomed force. A great deal of discretion has therefore to be exercised by those who follow the records of the sale rooms, and the season which has just closed has been exceptionally exacting in this respect. The sixty-four sales comprised 39,418 lots, which realised £104,697 6s., thus disclosing an average of £2 13s. 1d.—neither very high nor very low, and therefore pointing with certainty to the presence of a large number of books of an ordinary character which could not be ignored except for one or other of the special reasons which necessarily have to be taken into consideration.

During the season 1906-7 an average of £4 4s. 2d.—the highest on record—was disclosed, and is accounted for by the fact that never, in our time at least, had such a large number of extremely important and valuable books been massed together. Anyone who will take the trouble to look at the tabular analysis given in *THE CONNOISSEUR* for October last year will see at a glance that the material was far more extensive and altogether more interesting than that we are able to supply now, and the reason, though certainly not apparent on the surface, is nevertheless not difficult to

discover when it is sought for in the right way. The withdrawal from Dr. Gott's sale in March last of Shakespeare's four folios—at £3,850 points to reduced commissions, consequent, no doubt, upon the American crisis, and the temporary scarcity of money which such upheavals generally occasion. Books are invariably the first to feel the effects of such disturbances, and indeed are so prejudicially affected by them that they are better withheld from the sale rooms in times of great depression.

To sell in times of prosperity, and to buy when circumstances are less favourable, is certainly good policy, and it seems to have been followed recently, with the result that fewer really scarce and valuable books have been seen in the auction rooms than for some time past.

Original editions of the works of the Elizabethan and Jacobean dramatists have been almost entirely absent all through the past season. Shakespeare has, as usual, been in evidence, but only by reason of the sale of Earl Howe's collection, *Americana* have fallen away, and early English Poetry is in much the same position. The books are there, no doubt, but their owners have hesitated to sell them, and until they are sold they do not come within the scope of an article such as this. Should this explanation not be considered satisfactory, then we must put down the scarcity of very rare books to the most suggestive of all reasons, and say that few books of that class have been sold because there are not many to sell. Should anyone believe that to be the case, he will probably change his mind in the near future, for it is perfectly clear that we have not yet arrived at the end of our resources. Dealing, however, with such sales as have occurred, and consequently with facts, the following table will disclose the position the past season occupies so far as *Shakespeareana* are concerned. We have on this occasion included everything irrespective of amount:—



# In the Sale Room

WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.
First Folio, mor. super extra, some leaves mended, 12 $\frac{1}{4}$ in. by 7 $\frac{7}{8}$ in.	Jaggard & Blount ...	1623	Dr. Gott ...	£ 3,850
Second Folio, mor. super extra, mended, 13 $\frac{3}{8}$ in. by 8 $\frac{1}{8}$ in.	Thos. Cotes for R. Allot	1632	Dr. Gott ...	(bought in)
Third Folio, mor. super extra, leaves guarded, 13 $\frac{1}{2}$ in. by 8 $\frac{3}{8}$ in.	Philip Chetwinde ...	1663	Dr. Gott ...	
Fourth Folio, mor. super extra, fine condition, 14 in. by 9 in.	H. Herringman ...	1685	Dr. Gott ...	
First Folio, some leaves mended, old calf, 13 in. by 8 $\frac{1}{4}$ in.	Jaggard & Blount ...	1623	Earl Howe ...	2,025
Third Folio, old calf, 13 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.	Philip Chetwinde ...	1664	Earl Howe ...	525
Hamlet, 4th 4to, stained	John Smethwicke ...	1611	Earl Howe ...	400
Merchant of Venice, 1st 4to, mor. extra, 7 $\frac{1}{8}$ in. by 5 $\frac{3}{8}$ in.	J. Roberts ...	1600	Dr. Gott ...	290
Poems, 1st ed., sound copy, 5 $\frac{1}{2}$ in. by 3 $\frac{1}{4}$ in., orig. sheep	Thomas Cotes...	1640	Dec. 12, 1907	260
Thomas, Lord Cromwell, 1st ed., hf. mor., stained, 4to	William Jones ...	1602	Earl Howe ...	222
Love's Labour's Lost, 2nd 4to, hf. mor., stained, 7 $\frac{1}{8}$ in. by 5 in.	John Smethwicke ...	1631	Earl Howe ...	201
King Lear, 4to, hf. mor.	Nathaniel Butter ...	1608	Earl Howe ...	200
Romeo and Juliet, 2nd 4to, hf. mor., imperfect and mended	Thomas Creede ...	1599	Earl Howe ...	165
Merry Wives of Windsor, 2nd 4to, hf. mor., stained, 7 $\frac{1}{8}$ in. by 5 $\frac{1}{4}$ in.	Arthur Johnson ...	1619	Earl Howe ...	160
Second Folio, mor. extra, slightly repaired, 13 in. by 9 $\frac{1}{8}$ in.	Thos. Cotes for R. Allot	1632	June 2, 1908	137
Henry VI., 1st ed. of Parts II. and III., hf. mor., 7 in. by 5 $\frac{1}{8}$ in.	T. Pavier ...	(1619)	Earl Howe ...	120
Lochrine, 1st ed., hf. mor., stained and defective, 6 $\frac{1}{8}$ in. by 5 in.	Thomas Creede ...	1595	Earl Howe ...	120
Richard III., 4to, hf. mor., stained, 7 $\frac{1}{8}$ in. by 5 in.	John Norton ...	1629	Earl Howe ...	115
Second Folio, several leaves defective, orig. cf., 12 $\frac{1}{4}$ in. by 8 $\frac{1}{2}$ in.	Thos. Cotes for R. Allot	1632	Dec. 12, 1907	115
Richard II., 3rd 4to, imperfect, and other plays in one vol., roan gilt	Mathew Law & others	1615, etc.	July 13, 1908	106
Henry V., 3rd 4to, hf. mor.	T. Pavier ...	1608	Earl Howe ...	104
Second Folio, mor. ex., one leaf repaired, 13 $\frac{1}{4}$ in. by 8 $\frac{1}{2}$ in.	Robert Allot ...	1632	Jan. 15, 1908	100
Second Folio, some leaves mended, orig. cf., 13 $\frac{1}{4}$ in. by 8 in.	John Smethwicke ...	1632	Earl Howe ...	98
Fourth Folio, old cf., 14 $\frac{1}{4}$ in. by 9 in.	H. Herringman ...	1685	Earl Howe ...	82
The Puritaine, 1st ed., hf. mor., stained and cut, 6 $\frac{1}{8}$ in. by 4 $\frac{7}{8}$ in.	G. Eld... ..	1607	Earl Howe ...	72
A Yorkshire Tragedy, 2nd 4to, hf. mor., 7 in. by 5 $\frac{1}{4}$ in.	T. Pavier ...	1619	Earl Howe ...	71
Richard III., 4to, hf. mor., stained and cut, 7 in. by 5 in.	John Norton ...	1634	Earl Howe ...	68
Henry IV., 7th 4to, hf. mor.	John Norton ...	1632	Earl Howe ...	66
Pericles, 3rd 4to, hf. mor.	T. Pavier ...	1619	Earl Howe ...	65
Fourth Folio, sound copy, 13 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in.	H. Herringman ...	1685	Dec. 12, 1907	65
Two Noble Kinsmen, 1st ed., hf. mor., 4to...	Thomas Cotes ...	(1634)	Earl Howe ...	62
Hamlet, 4to, stained and mended, hf. mor.	John Smethwicke ...	1637	Earl Howe ...	60
King John, 3rd 4to, hf. mor., soiled and cut, 7 $\frac{1}{8}$ in. by 5 in.	Thos. Dewe ...	1622	Earl Howe ...	60
Sir John Oldcastle, 1st ed., hf. mor., stained, 7 in. by 5 $\frac{1}{4}$ in.	T. Pavier ...	1600	Earl Howe ...	57
Romeo and Juliet, 4to, hf. mor., stained and cut, 7 in. by 5 in.	John Smethwicke ...	1637	Earl Howe ...	40
Thomas, Lord Cromwell, 2nd ed., hf. mor., stained, 7 $\frac{1}{8}$ in. by 5 in.	Thomas Snodham ...	1613	Earl Howe ...	40
Fourth Folio, portrait cut, leaf defective, morocco, 13 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in.	H. Herringman ...	1685	Dec. 12, 1907	34
Second Folio, part in facsimile and imperfect, calf...	Thos. Cotes for R. Allot	1632	Dec. 12, 1907	25
Fourth Folio, no portrait and damaged, half calf	H. Herringman ...	1685	July 30, 1908	22

Some good and valuable copies are disclosed here, but in many cases it is apparent that they were not of the best. The difficulty now is, however, to obtain early *Shakespeareana* at all, and though imperfections undoubtedly affect the price in the market, as Mr. Ruskin used to say, they have, in the case of books of this kind, come to have but a comparative demerit, and must not be taken too seriously. It will be seen that most of the examples tabulated came from the collection of Earl Howe, formed about the year 1740 by Charles Jennens, who acquired them with the object of revising Shakespeare's text. These, in company with some old plays by other writers, were catalogued in 51 lots, the whole realising the large sum of £5,335, notwithstanding that Lots 1 to 28, comprising first and early 4tos, had been sold by private contract to (so it was said at the time) Mr. H. C. Folger, of the Standard Oil Company, U.S.A. That gentleman not wanting 14 of these rarities, restored them to the catalogue, and they were sold for the sums mentioned in the above table.

Referring now to the manuscripts sold during the past season, it may be observed that books of this class are of two kinds—early service rituals, generally (when valuable) on vellum and illuminated, and what may be called “literary manuscripts,” a term which explains itself. An illuminated book of *Horæ* would belong to the former class; the MS. of, say, Barham's *Jackdaw of Rheims* to the latter. The distinction is, as will be seen, very marked, but should nevertheless be borne in mind when looking over the following table, which includes all the MSS. in both classes which realised £100 and upwards during the course of the season. The list is not at all extensive, nor is it, as a whole, important. This time last year we had very nearly two hundred manuscripts of a literary character alone to marshal and arrange, and no space left to chronicle the illuminated *Horæ*, *Breviaria* and *Psalteria*, which rank primarily as mediæval works of art, and only secondarily as “books” in the popular acceptation of the word.

# The Connoisseur

TITLE AND SHORT DESCRIPTION.	DATE OF MS.	DATE OF SALE.	PRICE.
Piozzi (Mrs.), "Thraliana," MS. of 1,630 pages, 6 vols., 4to ... ..	1775	June 2, 1908	£ 2,050
Collection of 95 Autograph Letters of Sir Walter Scott, covering 353 pages, addressed to the Duchess of Abercorn	1806-26	July 13, 1908	610
Horæ Beatæ Mariæ Virginis, on vellum, 189 leaves, 7 $\frac{3}{4}$ in. by 5 $\frac{1}{4}$ in. ... ..	Sæc. xv.	June 2, 1908	460
Milton, Marriage Covenant between Edward Phillips and Anne Milton, sister of John Milton, by whom, with others, it was signed	1623	June 2, 1908	322
Horæ Beatæ Mariæ Virginis, on vellum, 270 leaves, 5 in. by 3 in., 12 illuminated miniatures	Sæc. xv.	July 13, 1908	270
Missale ad usum Eccl. Eboracensis, on vellum, 186 leaves, 11 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in. ...	Sæc. xiv.	Dr. Gott	260
Psalterium, on vellum, 215 leaves, 5 in. by 3 $\frac{3}{4}$ in. ... ..	Sæc. xiv.	June 2, 1908	260
Horæ Beatæ Mariæ Virginis, on vellum, 57 leaves, 13 in. by 8 $\frac{1}{4}$ in. ... ..	Sæc. xv.	June 2, 1908	245
Three Marriage Contracts, signed by Louis XIV., XV., XVI., and nobles of their respective courts	1710-85	Hoskier	230
Imitation de Jésus Christ, on vellum, by the Brothers Pape, 63 folios, 26 in. by 17 in., morocco gilt	1850	Dec. 12, 1907	225
Cook's Second Voyage, MS. of part of, other MSS. and relics ... ..	—	June 2, 1908	214
Breviarium Romanum, on vellum, 303 leaves, 10 in. by 7 $\frac{1}{2}$ in., crimson velvet	Sæc. xv.	Dr. Gott	195
Burns (R.) Autograph MSS. on 11 quarto pages ... ..	—	June 2, 1908	170
Horæ Beatæ Mariæ Virginis, on vellum, 8 $\frac{1}{4}$ in. by 6 $\frac{1}{4}$ in. ... ..	(1520 ?)	Dillon	170
The Fornarii Family of Genoa. Painted and Illuminated miniature portraits and "events," on vellum, large folio	Sæc. xiv.	July 13, 1908	155
Piozzi (Mrs.), "Anecdotes of the late Samuel Johnson," MS. on 200 pages, folio	—	June 2, 1908	154
Evangelia Quatuor Græca, on vellum, 7 $\frac{1}{2}$ in. by 5 $\frac{1}{4}$ in., oak boards ... ..	Sæc. xiv.	Feb. 18, 1908	141
Catalogue des Tableaux de M. de Julienne, on paper, 137 leaves, 7 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in., drawings by Watteau	17—	Dr. Gott	140
Psalterium, on vellum, 380 leaves, 5 in. by 3 $\frac{3}{4}$ in. ... ..	Sæc. xiv.	June 2, 1908	140
Biblia Sacra Latina, on vellum, 417 leaves, 8 $\frac{3}{4}$ in. by 6 in., morocco ... ..	Sæc. xiii.-xv.	Dr. Gott	135
A Treatis made by Sr. Phillip Sydney of certeyn accidents in Arcadia, orig. vellum cover	1580	Sir T. Phillipps	119
Horæ Beatæ Mariæ Virginis. The Tylney Book of Hours, on vellum, 116 leaves, painted and illuminated	Sæc. xiv.	Dec. 12, 1907	112
Horæ Beatæ Mariæ Virginis, on vellum, 200 leaves, 7 $\frac{1}{4}$ in. by 5 $\frac{1}{4}$ in. ... ..	Sæc. xv.	Dec. 2, 1907	106

Marriage contracts are essentially legal documents, but we have included those named chiefly on account of their very great importance, but also to make the list complete even at the risk of being charged with stretching a point further than circumstances warrant. Eliminate these and also the service books, and what remains? Mrs. Piozzi's *Thraliana* and *Anecdotes of Dr. Johnson*, both most interesting and important; a number of autograph letters which perhaps ought not to have been included; the *Imitation de Jésus Christ*, a quite modern MS., and one or two other pieces, among which the *Treatis made by Sr. Phillip Sydney*, is the most conspicuous.

The third table discloses all the books of a general character—neither manuscripts nor *Shakespeareana*—realising £100 or upwards, and this is, on the whole, better than might have been expected. Some of the books figuring in this table were "picked up" by accident, while others were forced into being, as it were, by the publicity which is invariably given to high prices realised in the auction rooms. These announcements, constantly recurring during the season, have a stimulating effect, and many a book hitherto neglected as worthless, judging from the look of it, has been enquired about and recognised as a pearl of great price.

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.
Voragine ...	The Golden Legende, perfect, morocco, 13 $\frac{1}{2}$ in. by 9 $\frac{1}{8}$ in.	Caxton... ..	1483	Dr. Gott	£ 1,300
—	Biblia Pauperum, 3 leaves missing, 1st ed., modern morocco, folio	Roger of Bruges? ...	(1449?)	Dr. Gott	1,290
Milton (Jno.) ...	Lycidas, Poems, Paradise Lost (2 issues) and Paradise Regained, all first eds., uniformly bound in mor. by Rivière & Son	Buck & Daniel and others	1638-71	June 2, 1908	515
—	Plays, Volume of, belonging to Charles 1st, sm. 4to	Various ... ..	1633-42	June 2, 1908	510
Smith (Jno.) ...	Generall Historie of Virginia, wanted slip of Errata and Portrait of Matoaka, calt, Arms of James I.	Michael Sparkes	1624	July 13, 1908	405
—	Almanach Royal, 186 vols., 8vo, 100 in mor. with Armoriais, rest in calf or cloth as issued	—	1694-1883	Hoskier ...	395
—	Roxburghe Club Publications, 160 vols., 4to, club binding	—	1814-1906	Stanley ...	375



# In the Sale Room

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.
—	Breviarium Eboracensis, Pars Hyemalis, original calf, 32mo	Regnault ...	1533	Dr. Gott ...	£ 355
Denton (D.) ...	Brief Description of New York, unbound, wanted blank leaf, 4to	John Handcock ...	1670	Earl of Sheffield	350
Homer ...	Opera Omnia, 1st ed., 12¼ in. by 8½ in., some margins mended, otherwise perfect, mor. ex.	B. & N. Nerli ...	1488	Hoskier ...	330
Milton (Jno.) ...	Comus, 1st ed., with other pieces in same vol., calf, 7¼ in. by 5½ in.	Humphrey Robinson ...	1637	July 13, 1908 ...	317
Jerdon (T. C.) ...	Birds of India, prepared for a new edition, with drawings, etc., author's own copy, 2 vols. in 6, 8vo	—	1862	Nov. 20, 1907 ...	250
Purchas (S.) ...	Purchas, his Pilgrimage, 1617, and Hakluytus Posthumus (incomplete), 1624-5, together 5 vols., with presentation inscriptions by the author. Unique in that respect	W. Stansby ...	1617-25	July 13, 1908 ...	250
Winslow (E.) ...	Good Newes from New England, 4to, unbound	W. Bladen & J. Bellamie	1624	Earl of Sheffield	250
Underhill (J.) ...	Newes from America, unbound, 4to, blank leaf wanted	Peter Cole ...	1638	Earl of Sheffield	245
Burns (R.) ...	Poems, 1st ed., calf, 7½ in. by 4½ in.	John Wilson ...	1786	Dick ...	210
Shelley (P. B.) ...	St. Irvyne, 1st ed., presentation copy to Robert Parker, with Note in Shelley's MS. inserted, mor., 8vo	Stockdale ...	1811	July 22, 1908 ...	200
Milton (J.) ...	Paradise Lost, 2nd Title, morocco ...	Peter Parker and others	1667	Dr. Gott ...	192
—	Bible, 1st ed. in English, imperfect, morocco extra, folio	Van Meteren ...	1535	Dr. Gott ...	175
Homer ...	Opera Omnia, 1st ed., 13 in. by 9 in., painted initials, morocco. Wanted the Latin Epistle of Nerli	B. & N. Nerli ...	1488	July 13, 1908 ...	165
Shelley (P. B.) ...	Adonais, 1st ed., original blue wrapper, 8vo	Didot ...	1821	April 13, 1908 ...	165
—	Common Prayer, Edward VI., title defective, small 4to, vellum	R. Grafton ...	1550	Dr. Gott ...	158
Milton (J.) ...	Paradise Lost, title (the 1st) mended, Kemble's copy, sm. 4to, mor.	Peter Parker and others	1667	Dr. Gott ...	155
Lang (A.) ...	A Collection of his Works, apparently complete, including large and small paper copies, first and other editions	—	1872, etc.	Falconer ...	150
De Foe (D.) ...	Robinson Crusoe, the 3 parts, 3 vols., 8vo, calf extra	W. Taylor ...	1719-20	Dr. Gott ...	145
—	Horæ, on vellum, orig. oak bds., 4to ...	Pigouchet ...	1501	Dec. 2, 1907 ...	142
Painter (W.) ...	The Palace of Pleasure, 2 leaves in fac., others mended, morocco extra, folio, both parts	Denham & Bynneman...	1566-67	Dr. Gott ...	140
Gordon (R.) ...	New Plantation of Cape Breton, 4to, polished calf	John Wreittoun ...	1625	Nov. 21, 1907 ...	140
Pfintzing (M.) ...	Tewrdannckh, title cut and mounted, folio, old mor.	Schönsperger ...	1517	Hoskier ...	140
Cobbett & Hansard	Parliamentary Debates and History of England, 616 vols., 8vo, hf. cf.	—	1805-1905	Stanley ...	135
Dickens (C.) ...	A Collection of his Works, mostly 1st eds., 52 lots, bound with a few exceptions in morocco	—	1836, etc.	April 28, 1908 ...	130
Gould (J.) ...	Birds of Australia, 7 vols. and supplement, hf. mor. extra	Gould ...	1848-69	Dr. Gott ...	126
—	Common Prayer, Edward VI., title mended, small folio, old calf	Whitchurche ...	1552	Dr. Gott ...	124
Scot (Geo.) ...	Government of East New Jersey, 1st issue, orig. cf.	John Reid ...	1685	June 2, 1908 ...	120
Watteau (A.) ...	Figures de Différents Caractères, 4 plates missing, others inlaid, half morocco	Audran ...	(1740)	March 11, 1908...	120
—	Pentateuchus et Prophetæ, 1st Hebrew Bible, 3 vols., mor. ex.	A. ben Chaiim ...	1482-5	Dr. Inglis ...	120
Burns (R.) ...	Poems, 1st ed., boards, leather back, 8vo, 7¼ in. by 4½ in.	John Wilson ...	1786	Dec. 12, 1907 ...	118
—	News from New England, unbound (4 leaves), 4to	J. Coniers ...	1676	Earl of Sheffield	118
—	Horæ Beatæ Mariæ Virginis, old mor., sm. 4to	Hardouyn ...	1512	June 2, 1908 ...	117
—	"Original London Post," Nos. 125-289, small folio, calf	Heathcot ...	1719-20	Dr. Gott ...	115
Spenser (E.) ...	The Faerie Queene, 1st eds. of both parts, some leaves mended, morocco extra	W. Ponsonbie ...	1590-6	Dr. Gott ...	113
—	True Relation of the late Wars in New England, unbound, damaged, 4to	J. D. for M. K. ...	1676	Earl of Sheffield	109
—	Common Prayer, Edward VI., 1st ed., morocco extra	Whitchurche ...	1549	Dr. Gott ...	105



# The Connoisseur

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.
	Horæ Beatæ Mariæ Virginis, old cf., 8vo ...	Richd. Mercator ...	(1494)	June 2, 1908 ...	£ 105
Gray (T.) ...	Elegy, 1st ed., calf, 4to ...	R. Dodsley ...	1751	Nov. 21, 1907 ...	104
Budd (T.) ...	Good Order established in Pennsylvania. 4to, calf gilt	William Bradford ...	1685	Nov. 21, 1907 ...	101
Higgeson (F.) ...	New England's Plantation, 2nd ed., unbound, stained, 4to	M. Sparke ...	1630	Earl of Sheffield	100
Shelley (P. B.) ...	Queen Mab, 1st ed., orig. bds., with label, 8vo	P. B. Shelley ...	1813	Oct. 24, 1907 ...	100
Walton (I.) ...	Compleat Angler, 1st ed., mor., 2 leaves in facsimile, stained	Richard Marriot ...	1653	Dec. 17, 1907 ...	100
	Strange Newes from Virginia, 4 leaves, 4to, unbound	Wm. Harris ...	1677	Earl of Sheffield	99

The result of last season's book sales may be summed up in a few words. Extremely rare and valuable works are becoming rarer and more valuable every day—those of an ordinary character more neglected. Between the two extremes there lies the large and important class which forms the back-bone of every library worthy the name. Such books as come within it may indeed rise and fall within comparatively narrow limits, according to circumstances, but as a rule they are stable, and in as much request as they have ever been. They can be bought without fear of the future, and their temporary owner has therefore nothing to regret. It was John Hill Burton who laid it down as an axiom that no good comes of gentlemen amateurs buying and selling, and though that may be perfectly true, and, as we believe, is so, yet it is never wise to pay too much, and the consideration of what is too much immediately opens the door to those speculations which it has ever been the fashion to decry, but which nevertheless cannot be ignored, especially in this democratic age. No one but those whose business it is can be expected to know very much of the ups and

downs of the book-market, but there is one rule which never fails, and that is to buy the best editions of the best authors at the price prevailing at the moment, and to leave time to settle the balance of the account.

In conclusion it may just be mentioned that the most important sales held during the past season were those of Dr. Gott, the modern portion on February 26th and the main portion on March 20th, together £13,435; a miscellaneous sale held at Sotheby's on June 2nd, £9,503; Earl Howe's collection of *Shakespeareana*, £5,335; Mr. E. J. Stanley's library, sold in three portions, together £8,088; the Earl of Sheffield's library, sold in November, 1907, £3,223; a selection from the library of Lord Willoughby de Broke and other properties, £3,776. Mr. H. C. Hoskier's library, removed from the United States, consisting largely of *Incunabula*, £4,626; another collection of *Incunabula*, sold on December 5th, 1907, £1,284; and a miscellaneous sale held on May 11th, £2,169. The new season will commence early in October, and according to the modern practice, end with the last days of July, 1909.





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